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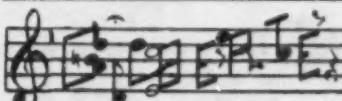
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MUSICAL COURIER

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WHOLE NO. 1811.

BERLIN'S DEMAND FOR CONCERTS UNDIMINISHED.

Box Office Is Not Suffering During War Times—Russian Conductor and Tenor Cordially Received—Many Famous Artists Heard—Beethoven the Most Popular of Composers—Carl Flesch's Plans.

Berlin, November 6, 1914.

The musical life of Berlin since my last writing to you has presented many interesting features. Our two great operatic institutions, the Berlin Royal Opera and the Charlottenburg Opera, both having been giving well attended nightly performances at normal prices. Rudolf Krasselt, one of the principal three conductors of the Charlottenburg Opera, who now is at the front, has been decorated with the Iron Cross for bravery on the battle field. Ignatz Waghalter is conducting again and in German uniform. Waghalter, who was a Russian subject, was not allowed to appear, so he took the oath of allegiance to the German colors, which is practically identical with becoming naturalized. He now is permitted to sit in the conductor's chair again as a "Preussischer Kapellmeister" in uniform. The Charlottenburg Opera is giving a very successful performance of the "Ring."

SIEGFRIED WAGNER CONCERT.

The public is always interested in seeing the son of Richard Wagner and the grandson of Franz Liszt. To be sure, he offers nothing original either as a conductor or as a composer, but he is an interesting personality. He gave a concert for the benefit of the war relief fund, which was highly successful. The large hall of the Philharmonie was crowded with a distinguished audience. Two novelties by Siegfried Wagner figured on the program. "Glaube," an entre-act to his opera, "Der Haidenkönig" (The Heathen King) is a well sounding, smoothly flowing composition, but very harmless in content. More applause was bestowed upon the other novelty entitled "Fähnenschwur" for male chorus and orchestra, a bombastic and "popular" piece, massive in its effect, although commonplace in its ideas.

The rest of the program was made up with compositions of Richard Wagner and consisted of the overture to "The Flying Dutchman," the "Meistersinger" Vorspiel, "Wotan's Abschied," and the "Vorspiel" and "Liebestod," from "Tristan," four of the most popular numbers written by the concert giver's father. Vocal soloists were Frau Hofgren-Waag and Bronsgeest, both of the Royal Opera. The male chorus of the Berlin Cathedral under Hugo Riedel sang with great fire and precision in the "Fähnenschwur."

FLESCH AND SCHNABEL SONATA EVENING.

On the same evening in the neighboring Beethoven Hall, Flesch and Schnabel played Beethoven sonatas in D major, E minor, and A major (op. 47). These two artists also played before a crowded house. As the season progresses, I am more and more astonished at the public patronage of concerts. The firm of Bote & Bock, where the greater part of concert tickets are on sale, reports that the demand for tickets for all the important concerts is just as great now as it ever has been in times of peace. There is, happily, however, one great difference between this and other former music seasons—the mediocrities and inferior debutants have all been weeded out. The public knows that when it goes to a concert now it will hear something really worth while. Carl Flesch and Arthur Schnabel played magnificently and with a perfect ensemble. What I heard of their performance could be measured only by the very highest artistic standards.

FIRST ELITE CONCERT.

The Philharmonie was well filled, although not sold out as in former years at the first Elite Concert, which was given by the Concert Direction Sachs, with the assistance of Emil Sauer, Willy Burmester, and Eva von der Osten, of the Dresden Royal Opera. Sauer played two groups of soli, closing with Liszt's fifteenth rhapsody ("Rakoczy March"), revealing all his old time polish, refinement and charm. Burmester, who is in fine form, gave a rousing performance of Bruch's G minor concerto. Later he was heard in a group of classical pieces in his own arrangement and in the final number in Sarrasate's "Zigeuner-

weisen," which he played with brilliant virtuosity. Eva von der Osten sang Schubert's "Allmacht" with dramatic effect and later three effective lieder by Hans Hermann, in which she had the assistance of the composer at the piano.

SLEZAK SINGS.

A great crowd assembled at the Philharmonie last Friday, when Leo Slezak was heard in a program of arias and lieder. The favorite tenor was in fine voice, and his interpretation of the lieder made an imposing impression. With the remarkable vocal material at his command, Slezak is an extraordinary singer. He had the assistance of Paul Schramm, the pianist, who gave a refined performance of Mozart's E major sonata.

FIEDLER AND THE NINTH SYMPHONY.

Berlin's largest music hall was again filled at the first of the series of four concerts, which Max Fiedler has announced. The program was well calculated to draw out the masses since it consisted of Schubert's "Unfinished" and Beethoven's ninth symphonies. Fiedler gave an admirable rendition of both works. His interpretation of the "Ninth" is quite different from that of Nikisch, but it was a conscientious and praiseworthy performance. He had the assistance of the Bruno Kittel Choir in the finale, which acquitted itself very creditably. The solo quartet was sung by Mrs. de Jong and van Eycken and Messrs. Meder and Selig. George Meder, by the way, a most excellent tenor, is an American.

ELENA GERHARDT, LEO BLECH AND WÜLLNER.

Schubert's "Unfinished" symphony was also the principal instrumental work of a concert given by Leo Blech, the well known conductor of the Royal Opera, with the assistance of Elena Gerhardt and Ludwig Wüllner as soloists. Blech gave an excellent reading of the symphony, although one missed the sweet melancholy, the dreamy poetry, that pervades the work. The conductor was much more in his element in the "Meistersinger" Vorspiel and in the "Kaiser-marsch," which brought the program to a close. Elena Ger-

hardt scored a pronounced success with arias by Gluck and Handel and with three of the most popular Richard Strauss lieder. She was in admirable voice. Wüllner did not sing on this occasion, but was heard in recitations by Schiller, Goethe, and Lillienkron. With his temperamental and inspiring delivery he roused the public to the highest pitch of enthusiasm.

AN ARISTOCRATIC OCCASION.

On October 31 a concert was given in Beethoven Hall that was largely attended by the aristocracy of Berlin, partly because it was given under the patronage of the Prinzessin von Hohenlohe-Schillingsfürst, the wife of the Austrian ambassador in Berlin, nee Archduchess of Austria, but also partly because of the superior artists who assisted. For the aristocrats of Germany, let it be understood, are for the most part very musical. One frequently finds remarkable performers on the piano, violin or the cello among them and also among the higher officers in the army. I have often been greatly astonished at social functions to see a major or a colonel in full uniform sit down at the piano and play Chopin and Liszt and accompany songs by Schumann and Schubert from memory. Lula Myss-Gmeiner, the Hungarian mezzo soprano, sang a group of lieder most impressively. Carl Flesch and Arthur Schnabel also took part, their contribution being a most beautiful performance of Beethoven's A major sonata.

JADLOWKER, THE RUSSIAN.

In a concert given in the Künstlerhaus Hermann Jadlowker, the Russian tenor, was heard in Berlin for the first time since the war began. The Germans are really very tolerant in such matters; anyhow Jadlowker is a great favorite with the public, being the star tenor of the Royal Opera. He also is a special protégé of the Kaiser. Nevertheless Count von Hulsén, the General Intendant of the Royal Opera, has not thought it advisable to let him appear on the stage during the war, so Jadlowker has officially been given a year's leave of absence.

SILVIO FLORESCO.

Another new violinist, Silvio Floresco by name, a Roumanian, also made his debut in the same hall with the Philharmonic Orchestra. So it will be seen that the debutants after all have not been weeded out completely. Floresco played Tartini's D minor concerto and a novelty by Hermann Gredner in form of a violin concerto, a work which is well and effectively written for the solo instrument, but which lacks original thematic material and contrasts in the handling of it. Floresco is a talented performer. He is not so far advanced as Telmányi, but his



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BERLIN'S "UNTER DEN LINDEN" DURING THE STRENUOUS DAYS.

"Except for the wounded soldiers, the city shows little signs of the war," is what Arthur M. Abell wrote on the back of this picture.

playing has one pronounced feature—a beautiful singing tone in the cantabile.

BUSONI AND TELMANYI.

A new Hungarian violinist, Emil Telmanyi, made his debut in the Singakademie with the Blüthner Orchestra

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*MARCUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETH MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
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THE GERMAN CROWN PRINCESS INSPECTING A RED CROSS TRAIN.

under the leadership of Ferruccio Busoni. His program included Busoni's concerto for the violin in D major, op. 35, a most difficult but very interesting composition, of which the youthful violinist gave a most excellent account. He was also heard in the concertos by Brahms and Mendelssohn. Telmanyi has a clear and fluent technic and an appealing tone. He has not yet reached the highest rung in the ladder, but his playing has character and promises well for the future.

STERN CONSERVATORY ACTIVITY.

The principal teachers of Stern's Conservatory gave a concert at Beechoven Hall for the benefit of needy musicians, which was well attended. Noticeable among the listeners were many wounded soldiers in uniform. Most of them had their arms in slings. Schubert's B flat major trio received an excellent performance at the hands of Gustav Holländer, James Quast, and Heinrich Kiefer. Mrs. Quast, Mr. and Mrs. Eugen Brieger and Carl Mayer also participated. The concert was a decided success.

OTHER CONCERTS.

Edwin Fischer, one of the most gifted and finished pupils of Martin Krause, gave a recital on Wednesday evening at Bechstein Hall, which earned for him enthusiastic and well deserved applause. The young man is a remarkable combination of a musician and virtuoso. He played the Beethoven thirty-two variations and Bach's chromatic fantasy like a master.

The Society of Music Friends gave a concert with the assistance of the Philharmonic Orchestra under the baton of Ernst Wendel from Bremen, the proceeds of which were given to the relief fund for needy musicians. The orchestra under Wendel's leadership was heard in Beethoven's "Egmont" overture and fifth symphony, while Franz von Vecsey gave an admirable rendition of the violin concerto. It was a Beethoven program.

BEEHOTHEN'S POPULARITY.

Never in the history of music in Germany has Beethoven's unparalleled popularity been so manifested as in the present time. Everywhere the public is clamoring for Beethoven, and a Beethoven program, if offered by well known artists, is sure to attract a large audience. Brahms and even Wagner cannot cope with the master of Bonn.

CARL FLESCHE'S SEASON IN GERMANY.

Carl Flesch is a Hungarian by birth, and as the government of that country has refused to issue without excep-



A BERLIN MALE CHORUS SINGING PATRIOTIC SONGS IN FRONT OF THE REICHSTAG'S BUILDING.

tion any more passes to men between the ages of nineteen and forty-five, Flesch will be unable to fulfil his engagements in America this year. Carl Flesch was in Zandvoord, a small seaside place in Holland, when the war broke out. He immediately went to Amsterdam to see the Austro-Hungarian general consul with regard to the war and was assured that he would be exempted from all military duty. Thereupon Flesch wrote his managers, Haensel & Jones, that they could depend upon his appearing in America, and that he would come earlier than had been announced. When Flesch returned to Berlin, however, he was informed by the Austrian consul general that he belonged to the so called Landsturm II, which means that he will be subject to military duty in case of necessity, although he has never served in the army. Then the question arose as to whether he would be able to get a pass since he was a possible subject to military duty. It would have been an easy matter for him to go from Holland without a pass, but in order to leave Germany for America a pass would have been an absolute necessity. Although Flesch is well known here to the authorities he was unable to secure the desired papers. So with a heavy heart he has just cabled his managers in New York of his plight, requesting them to cancel the large number of engagements already closed. The celebrated violinist fully intends, however, to tour in America as soon as the war is over, and next time he means to take his friend and partner, Arthur Schnabel, to the States with him. The sonata playing of Flesch and Schnabel is justly famous, and their ensemble would prove to be of great interest to the American musical public.

Meanwhile Flesch is having a very busy and successful season in Germany. Contrary to all expectations at the beginning of the war, most of the important music and orchestra societies are giving their concerts as usual, and that means, of course, that they are engaging noted soloists. Only the fees are somewhat lower than in ordinary times. That, of course, is understood. Flesch has been asked to play with Nikisch in Berlin and Leipzig, with Mengelberg in Amsterdam and at The Hague, in Cologne in the Gürzenich concerts, in Frankfurt at one of the Museum Concerts, and also in Hamburg, Dresden, Wien and other important German and Austrian cities.

ARTHUR M. ABELL.

Glenn Dillard Gunn's Tribute to Gittelson.

On November 13, 1914, Frank Gittelton was soloist with the Chicago Symphony Orchestra in Chicago, performing the Brahms concerto and eliciting unstinted praise from the press and public. Among the encomiums is the following opinion of Glenn Dillard Gunn, among the best known critics west of New York.

Frank Gittelton's performance of the Brahms concerto with the Chicago Orchestra was the notable event of the season thus far. Not since Elman's debut has the attention of the musical world been similarly challenged. This remarkable young American has the musical authority of a master. His tone is wonderful in its flexible beauty; his rhythms rebound with resilient impulse; his command of the mere mechanics of his instrument is so complete that the listener gives it no thought. In short, he must take rank with the great ones. (Advertisement.)

Laura Maverick's New York Recital.

Laura Maverick, mezzo-contralto, will give her New York recital at Aeolian Hall, on February 3. Her program will be an interesting one, consisting of four groups of songs devoted to German classics, French, modern German and English songs.



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EATING FOR VOICE.

By STEWART W. TUFTS, M.D.

(There is no subject of importance to the singer which has been left so untouched. Dr. Tufts is the pioneer in formulating an exact science of "Eating for Voice," upon which he has written for the MUSICAL COURIER a series of articles, one of which will appear monthly.—Ed.)

The human voice is the most wonderful and most beautiful organ of music. Only rarely, however, can we hear it give complete evidence of its excellence because in all the world we have only a few singers who are masters of it, although there is an army of enthusiastic and intelligent students who are spending millions of hours and dollars attempting to master it. This widespread failure is caused mainly by the fact that so little is understood of the relation of food to voice, and of methods of controlling the diet of the singer so as to make the larynx produce uniform results. As a consequence, professional singers frequently come to their performance with high hopes of success only to find, to their chagrin, that they are in bad voice; and students, to their financial loss and discouragement, are not in good voice more than half the time for lessons. At any one time the voice may be of easy, oily production with full, rich tones, or it may be just the opposite, requiring huge effort to overcome its tightness of production, a condition resulting in thin, strained tones liable sometimes to sharp and sometimes to flat. Being in bad voice is the great bugbear of the singer, and the trickiness of the action of the larynx is a colossal handicap to him. It is certain that irregularity is more characteristic of vocal conditions than uniformity.

It must be remembered that voice is first physical, and that the larynx is a part of the body and either flourishes or suffers with the body. Many influences are felt in the voice before they are observed in any other part of the body, and this is especially true of the effect of food. Wrong foods, and errors even in the use of the right ones, will seriously clog and handicap laryngeal action. It is more difficult to keep the beautiful, keen edge of the voice in good condition than the edge of the sharpest razor. For superlative results the singer should always be in training, and thus in fit condition. "Eating for voice" is just as much a necessity to the singer as dieting in the training of an athlete. In fact, "eating for voice" is training for voice.

The new science of "eating for voice" is a method of ad-

justing the diet of the singer so as to enable the larynx to give uniform and superlative results at any time desired.

This system is the result of twenty years' persistent endeavor to perfect it as an art and science, requiring exhaustive work in the study of dietetics in general, of anatomy and physiology, of the relation of all foods to the mucous secretion of the air tract, and a thorough study of the science of voice building. During four years of the work I practised daily, and made every meal and combination of meals an experiment in "eating for voice." New signs of the various stages of hunger, as related to vocal variations, were discovered, as well as subtle signs indicating overfeeding and underfeeding, and also the cumulative effects of the different classes of foods and their combinations used to excess, and the effects of an insufficient supply of food.

All foods and their combinations have been classified in regard to their effect upon voice production, endurance and quality of voice, strength of tone, and last but by no means least, upon the ear as related to singing in tune. These varied relationships are indicated by many signs of nutritional states as related to vocal results, but, intricate as is the method of determining these relationships, their practical application does not necessitate the weighing of foods or the use of aggravating rules which require constant thought and attention. On the contrary, the art can be learned so as to become a habit, although this knowledge is a subtlety equal to any in the science of voice, and can only be learned from an adept in both the art and science of "eating for voice."

It is adaptable to any stage of the development of the voice, to all conditions of air, food, exercise, temperament, climatic changes, and produces the greatest general efficiency, the inevitable result of which is a voice that is the highest expression of the body in superlative condition. This reacts upon the mind and produces complete vocal assurance, because the singer who has been uniformly in good voice a hundred times in succession knows that he can command this most gratifying result at any time desired.

A thoughtful consideration of the foregoing statements must make it obvious to the most casual reader that a set diet cannot be given to singers in general which will give results in particular cases, and that "eating for voice" must be taught to suit individual needs, the stage of development and the type of voice.

LOS ANGELES BREVITIES.

Recent Musical Doings in Southern California Metropolis.

Every year L. E. Behymer puts Los Angeles nearer the center of the musical map, and so far this season the Philharmonic course concerts have more than upheld the usual high standard. Mr. Behymer deserves the thanks of every music lover in giving us the opportunity of hearing Rudolph Ganz in recital. Mr. Ganz has been heard here before, but never alone. Two years ago he appeared in joint recital with Riccardo Martin, the tenor, and made a decidedly fine impression. Tuesday evening he held his audience through every note of a program that included two Blanchet works, a Korngold composition and two beautiful numbers of his own. The writer spent a memorable hour with Mr. Ganz during his Los Angeles visit, and he talked of many things, especially of the trend of modern music.

AMERICAN OPERATIC ASSOCIATION.

Mrs. Kinney, president of the National Federation of Music Clubs, is in the city assisting the local committee in plans for the 1915 festival. Mr. Blanchard, president of the American Operatic Association, and his committee are expending every effort to make this event a colossal success. Mr. Blanchard has designed a most attractive pin. Upon the payment of ten dollars this pin is secured and a voucher crediting the party paying for it with ten dollars' worth of tickets for the musical events of the biennial. Many plans are in formation which will be explained in due time.

PAGEANT OF AMERICAN MUSIC.

The Harmonia Club repeated for the benefit of the Friday Morning Club the successful pageant given before their own members and friends last May, a full account of which was published in this paper at the time. The same numbers were given and the same performers who made it such a success last year again appeared. The poem, which strung together the many old and modern songs, was written and read by Mrs. Colburn.

JANE CATHERWOOD.

Paul Ertel, the Berlin critic and composer, has finished a new opera called "Gudrun," with a text by H. Horwitz.



Christine MILLER'S Triumph

At the great National Saengerfest at Louisville, Ky., on June 24 and 25, 1914. With the Chicago Symphony Orchestra the soloists were Marie Rappold, Christine Miller, Rudolf Berger and Clarence Whitehill.

PRESS NOTICES

This is Miss Miller's third appearance here and with each return she reveals new beauties of voice and person. As Armida she was vocally effective and visually alluring. Miss Miller's voice has increased in volume and dramatic quality since she last sang before a Louisville audience, but it has lost none of the vibrant, cello-like vitality that distinguishes it from all other voices and gives it a personal and vivid character. Her singing of the seductive notes of Armida was accomplished with that artistic understanding which her hearers have learned to expect from her, and she invested the part with the sinister charm inseparable from its nature. Audience, chorus and orchestra united in expressions of the liveliest admiration for her rendition and she has added another to the long list of her triumphs. She is one of the most popular singers on the concert stage and the serenade tendered to her after the performance by the Indianapolis Mannerchor, directed by Rudolph Heyne, was a fitting testimonial to a sincere artist and beloved woman.—Katherine Whipple Dobbs, The Times, June 25, 1914.

Christine Miller carried the burden. Admirably dramatic and of presence most graceful, she restored the balance.—E. A. Jones, The Herald, June 25, 1914.

Christine Miller sang the part of the fairy, Armida, delightfully, and her beautiful voice was fully equal to the demands of the immense hall.—Anna L. Hopper, Courier-Journal June 25, 1914.

Christine Miller's voice was heard to even better advantage than in the first concert. The dramatic opportunities were ample for the display of that command of tonal color which is one of Miss Miller's strong points, and she missed nothing of the possibilities of contrast, leading up to the tragedy of the song with superb effect. In "The Young Nun" her singing was remarkable for its beautiful legato, the sustained tones penetrating through the orchestral harmonies with rich, organ-like purity. The last song revealed the vocalist's ability in another phase. Miss Miller has established herself as a favorite in Louisville, and will always be a most welcome visitor.—Katherine Whipple Dobbs, The Times, June 26, 1914.

Christine Miller, in delightful voice and no less delightful stimmung—it make so much difference—sang with purity of tone and a really dramatic inspiration. Louisville has learned to love "Die Schöne Müllerin."—E. A. Jones, Herald, June 26, 1914.

Next to the vociferous welcome accorded the singing of "Dixie" the highest compliment of the evening was paid to Christine Miller when the vast throng achieved an unprecedented hush while she sang "The Lorelei." Even the waving of fans was

partly abandoned as an instinctive feeling that every little sound counted pervaded the audience. If one could not hear a pin drop, one could hear Miss Miller. She sang Liszt's masterpiece with exquisite feeling and her rendition of Schubert's "The Young Nun," a number so difficult that it is seldom heard, was a treat to be long remembered.—Anna L. Hopper, The Courier-Journal, June 26, 1914.

Miss Miller sang the Liszt setting of "Die Lorelei" with fine dramatic effect, so that the entire audience was impressed. There can be no question of her dramatic power as a concert artist, nor of the capacity of her voice to fill the great auditorium.—Richard G. Knott, Evening Post, June 26, 1914.



CHRISTINE MILLER

Snapped last summer in the Pine Forest in the Bavarian Alps at Reichenhall.

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An energetic personality, an appealing enthusiasm, a faithful love for her activities in the musical and dramatic fields of Pittsburgh are characteristic of Catharine J. Elston, one of the best known figures and authorities in the art circles of the Steel Town.

Miss Elston is at present librarian of the University of Pittsburgh, musical critic for the Pittsburgh Dispatch, and is identified in the majority of the efforts to bring prominent musicians and artists to Pittsburgh.

Although the greater part of Miss Elston's musical knowledge has been gained by study and cultivation, she was equipped naturally for her work by an intense artistic strain inherited from her mother's side of the family. When only a child Miss Elston took up the study of the violin, but soon gave it up for financial reasons. Her education was received in private schools and in the Bishop Bowman Institute. Later she took a library course at Drexel Institute, Philadelphia, and at the Brooklyn Public Library.

Miss Elston has been librarian at the University of Pittsburgh for the past nine years, and for the past four years



CATHARINE J. ELSTON.

she has been music critic on the Dispatch. In this last work she succeeded Charles Wakefield Cadman, the composer, and a great deal of her musical appreciative sense is due to her association with him. Her criticisms partake to a large degree of Mr. Cadman's peculiar, pungent, vivid style of writing. Miss Elston stands alone in Pittsburgh in her phrasing and wording. She is a modernist of modernists and never hesitates to form new combinations of words and ideas when she wishes to express some particularly virile thought. She gives the credit of much of her musical knowledge to Laura Holton, an aunt and teacher of piano, and to Mr. Cadman.

Miss Elston is profoundly interested in the problem of bringing the great artists to Pittsburgh at prices low enough for the middle class people. She has studied the musical situation in her home town and believes that the mass should be catered to rather than the favored, moneyed few. It is her humane quality which makes her writings much sought after.

Miss Elston is a socialist and the only member of the Fabian Society in Pittsburgh.

Personally, Miss Elston is a slight, bright faced, alert woman, passionately fond of Panlike wilds, of freedom and of animals. She prizes her pets, a splendid Russian wolfhound, an Irish terrier and a French poodle, the latter a gift from Minnie Madder Fiske, almost as much as she does her work. Her home is in Edgewood, which is practically a settlement of artistic and musical people. Miss Elston does not mingle much in the social life. Her vitality is given first to her work, then to her home, her real close friends, her pets and to nature.

Klibansky Artist-Pupils Engagements.

The doings and engagements of various artist pupils of Sergei Klibansky just at this time, and in the immediate future, are briefly as follows, all going to show the demand for their services: Lalla Bright Cannon has been engaged to substitute at the Broadway Presbyterian Church, New

York. She sang the solo in "Die Allmacht" at the New York Rubinstein Club concert, December 8. Virginia Estill last week sang with great success at Sweet Briar College, in the town of that name in Virginia. Jean Vincent Cooper sang a fortnight ago at the Anne Morgan House, and on November 24 at the Wanamaker anniversary concerts in New York. In January she sings at Aeolian Hall, New York. Paul Eichhorn, baritone, has been engaged as soloist at St. Andrew's P. E. Church, Yonkers, N. Y. Marie Louise Wagner will give a recital, December 10, at the Sinton Hotel, Cincinnati. B. Woolf, tenor, gives a recital with orchestra at the Montefiore Temple, the Bronx, New York City. Badrig Guevchenian gave a recital in Sandford, Fla., November 20, when the papers spoke highly of his voice and musicianship.

Every Wednesday from 5 to 7 p. m., pupils of Mr. Klibansky sing in the studio rooms, American Institute, 212 West Fifty-ninth street, New York, when guests are welcomed.

A McCormack Month in Music.

John McCormack's career in concert work during the past month seems almost like a fairy tale. His business has exceeded even that of last year, one of the most prosperous in his history.

Mr. McCormack opened the season this year at Grand Rapids, Mich., and was immediately engaged again for next year. Three days before the Indianapolis concert, Mrs. Talbot, the local manager, wired Charles W. Wagner and asked for a second night, which was impossible, on account of other engagements. His last two New York and Brooklyn concerts occasioned entirely sold out houses, and at the last New York concert Manager Wagner was obliged to return money at the box office, as the house had been oversold.

At Boston McCormack gave two concerts in three weeks, and at the last was accorded one of the greatest ovations ever witnessed in that city. He was immediately engaged for February 21 and 23.

In Buffalo, Mrs. Smith, the impresaria, had one of the largest sales in her career and one of the most distinguished audiences; McCormack was immediately booked for a return to Buffalo in April. The same thing occurred in Rochester and at Pittsburgh. At Dayton, Ohio, 3,200 people were put into a hall that seats 2,500, under the splendid auspices of the Civic Music League, which is really doing something for music in Dayton and Southern Ohio. At Columbus, his first visit in three years, McCormack had another record house, under the able management of Kate Lacey, who entered the field this year in order to give Columbus the music that her public wants. Miss Lacey has no fads or fancies; her idea is to give the public the best in the musical world, working on the same plan as the Civic Music League of Dayton.

Toronto had a sold out house for December 4, and he sang in Chicago December 6.

After six weeks on the Pacific Coast, Mr. McCormack will return to New York, February 14, for his first concert. He has decided to remain in America all summer and all next season, and will sing until June 1. Mr. McCormack seems destined to beat even his former records everywhere.

Thanksgiving Day was spent by the McCormack party at the Iroquois Hotel, Buffalo, and since the party consists of an Irishman, two Germans and an Australian, Manager Wagner sent the following invitation to the party: "The Allies and the Germans will meet in the dining room of the Iroquois immediately after the McCormack concert to dispose of Turkey." Mr. McCormack accepted as follows: "Will accept if General Thanksgiving is in command."

Returned Tourist—The bombardments are simply terrible. You have no idea how a church can be so completely wrecked.

Friend—Yes, I have. I was in a choir fight once.—Puck.

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Werrenrath in Boston.

As intelligently and artfully, Mr. Werrenrath sang. His ear heard the quality of tone that he was producing and kept it clear, true, smooth, animated and sensitive. He is able now to spin it in fine, bright threads as occasion warrants; he is master of soft upper tones . . . his middle notes are suave; his lower do not become harsh or throaty. He sings flowingly with thought always of the melodic continuity, but with no artificial and ad captandum broadening of it. Phrase fuses into phrase yet over them play artful modulations of pace and rhythm born of the acute and imaginative singer. With each song he sees the end from the beginning and he draws and shades his tonal design accordingly. He draws it also with imagination and with the differentiating imagination that in finer fabled songs than his American and Italian pieces of yesterday becomes sense of style. To his Latin piece, for example, he brought large and warm Italian phrasing. . . . He knows the easy sentimental and the easy narrative vein of American songs and adapts voice, artistry and manner to them.

The more rewarding the material upon which Mr. Werrenrath exercises these perceptions the higher and finer they run. Against the cool quiet and the sober shadings of his tones in Brahms' song, he set the warmer voice and richer color that he gave to Weingartner's. Sinding received the broad and climactic sonorities, the mounting exaltation of his song, while Grieg in turn and in character mused and murmured. To do such things is to sing with imagination and sensibility, and in all the play of both, over his imparting of the varied moods, content and suggestion of his songs, Mr. Werrenrath showed the same designing intelligence that had guided and controlled him on the purely musical side. He does all things with thought and pains; yet he does not lack animation, warmth and ease. Shrewdly as he has considered his musical and his interpretive purpose, he fuses both into spontaneous utterance. His finesse never becomes fainical; he does not slip in taste or manner. Men-singers of his faculties and distinctions in intimate songs are rare in our concerts.—Boston Evening Transcript.

It gave Bostonians at last an opportunity to hear a young American singer whose praises have been sung elsewhere for several years. His singing yesterday justified this enviable reputation. . . . on account of the thoroughly artistic style in which he delivers every song. His voice is of wide range, a virile organ under complete control, and . . . is capable of eloquent expression.

Mr. Werrenrath sang with delightful diction and with a breadth of intelligence and sympathy that marks him one of the most commanding figures on the present concert stage. As a song interpreter, he proved yesterday that he has few equals among native artists. The audience waxed enthusiastic over his spirited performance.—Boston Journal, November 16, 1914.

Mr. Werrenrath has . . . a fine mind, an authoritative musical sense and the ability to perceive and communicate feeling. He knows, as do few singers now endeavoring to do public work, either in opera or in concert, how to manage the voice as a piece of well-governed, automatic mechanism; he knows how to lay out the plan of a song in such a manner that he will disclose its message, but with the greatest amount of variety of style and with the most advantageous employment of his own vocal resources. He can make an audience listen to a mediocre song.

. . . The second group of four songs in Italian brought forth singing of a rare artistic satisfaction. . . . A wealth of vocal beauty, ravishing in mezzo voce, inspiring in more impassioned measures, dramatic in diction and accent, singing imbued with rich, poetic feeling.—Boston Globe.

He is not merely accomplished in the art of song, in the controlling of a mellow and responsive voice, but his interpretations are always interesting and far above the average. Ambitious in the matter of repertoire he has been reproached for unconventional and ultra-modern programs. Yesterday his songs were discreet. Some were familiar. Of the four in Italian "Tristezza Crepuscolare" was the most effective.

Mr. Werrenrath, as usual, sang admirably, with taste and emotional eloquence. His diction was excellent.—Boston Herald.

Mr. Werrenrath's voice, beautiful in itself, is pruned of early defects and cultivated by intelligent training, governed by purity of taste, almost fastidious in its insistence on style and beauty of tone. Sincerity, ease, and loveliness are to be preserved at all costs! . . . What this artist is capable of when under the spell of a fine work was shown in the early numbers, above all in Sinding, where his voice took on more resonant beauty, and carried an enkindling spark to the hearts of the audience.—Boston Daily Advertiser. (Advertisement.)

Lesley Martin, Vocal Specialist.

At a jovial party in which four languages were spoken, Lesley Martin, master of them all, was persuaded to tell a little of himself. In brief, he came to America twenty-seven years ago and went direct to San Francisco, where he was music critic, taught music and lived a generally active musical life for a dozen years. Coming to New York City he attracted pupils who are especially prominent in stage life. Many singers now before the public studied with Lesley Martin. Many original ideas are his, betokening the thinker as well as the doer. Few voice instructors play the piano with the style and authority of Mr. Martin, thus enabling him to coach singers in superior interpretation.

"I look for a real coloratura soprano voice to show my best results as a teacher," said Mr. Martin. "Such voices are not uncommon in America, and when I find it I will stake my reputation on the results of an application of my principles of vocal development."

Here is a chance for singers possessing the florid voice. Mr. Martin is at the Metropolitan Opera House studios, 1425 Broadway, New York City.

Ruth K. Emblen at Bellaire.

Ruth K. Emblen, soprano, recently gave a concert at Bellaire, Ohio, where her artistic singing and excellent musicianship won for her the appreciation of the large audi-

ence. A noteworthy feature of her program was the singing of "Lo! Hear the Gentle Lark," with flute obbligato, both singer and instrumentalist winning justly de-

served praise. As an encore Mrs. Emblen was heard in "The Last Rose of Summer," which she gave with rare beauty of tone and fine interpretation.

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Charles de Harrack's American Critiques.

In joint recital Ch. de Harrack, the royal pianist, shared honors and applause.—Boston Herald.

De Harrack is a young pianist with marked poetic tendencies. His particular genre is in refined playing a la de Pachmann. De Harrack is full of emotional fancy, sympathy and will win for himself a place in the pianistic world as an interpreter of intimate tonal tales.—Cleveland Press.

It was a treat to hear Ch. de Harrack play the piano.—New York Evening World.

De Harrack displayed beautiful touch and great power.—New York Evening Journal.

Mr. Ch. de Harrack displayed daintiness and was at his best.—New York Herald.

Ch. de Harrack proved himself to be an artist of high intelligence. He plays with deep musical understanding and knows how to entice beautiful effects from his instrument. He merited spontaneous applause.—New York Review.

Too much praise cannot be given Mr. de Harrack for his excellent rendition of selections from Liszt, Beethoven and others.—Boston Morning Telegraph.

Ch. de Harrack's selections were interpreted in a satisfactory manner, the audience demanding encores.—Boston Globe.

Mr. de Harrack is a lion on the piano, a virtuoso.—New Haven Morning Journal Courier.

Some of the passages were as soft as velvet and as rippling as the summer rivulet. The purity of his tone seems to be all of his own device, and naturally everything passes through his characteristic shading and comes from furnace at white heat, with his mark upon it.—Cleveland Plain Dealer.

Mr. de Harrack is the possessor of unusual and exceptional pianistic gifts. His technic is nothing short of brilliant and there is so much of originality, poetry and artistry to his interpretations that the spiritual side of his playing is as brilliant as the technical. Temperament abounds in his work and his bravura style calls forth admiration. His tone is of remarkable clarity and his runs are brilliant and sparkling.—Cleveland Leader.

De Harrack is one of the coming great pianists; he has genius of a high order and marked individuality.—The Press, Akron, Ohio.

Under his masterful fingers, the Beethoven "Sonata Appassionata" took on new beauty, and the Liszt rhapsody was rendered in a style which proclaimed him one of the leading pianists of the day.—News, New Castle, Pa.

A rare treat—given Warren music lovers last night—De Harrack an artist.—Daily Tribune, Warren, Ohio. (Advertisement.)

Marie Sundelius in St. Louis and Kansas City

Yesterday afternoon the St. Louis Symphony Orchestra gave the first of its second group of its symphony concerts at the Odeon, presenting Marie Sundelius, soprano, as the soloist. Mme. Sundelius appeared at one of the Sunday concerts last year and scored such a sensational success as to establish her firmly in the estimation of the patrons of the orchestra. She demonstrated then that she possessed a remarkable voice, excelling chiefly in its exquisite quality, and that she was an experienced and finished singer, capable of appealing to the finest sensibility of an audience, accustomed to listening to the greatest artists. Mme. Sundelius was given a cordial welcome when she appeared on the stage yesterday, and at least a dozen recalls after her two numbers, "Micaela's Air," from "Carmen," and the "Depuis Le Jour."

One will rarely hear a more beautiful voice than hers, or find himself in the presence of a more captivating personality.—St. Louis Republic, November 14, 1914.

No finer soprano ever came before a St. Louis audience than Marie Sundelius, who carried every one with her from the moment she appeared on the stage. . . .—St. Louis Globe Democrat, November 14, 1914.

. . . Gifted with a full effective soprano, which she uses with authority, she was most satisfactory in the two arias of her program.—St. Louis Times, November 14, 1914.

Marie Sundelius . . . ingratiated herself anew with a large and fashionable audience present.—Sunday Republic, November 15, 1914.

. . . The Symphony audience was cordial and gave the singer a reception that amounted to an ovation.—St. Louis Globe Democrat, November 15, 1914.

A well chosen group of French songs was charmingly sung by Marie Sundelius, a soprano of pleasing personality and sympathetic voice, who is winning great popularity this season.—Kansas City Star, November 11, 1914. (Advertisement.)

Borwick's Third Recital Program.

At Carnegie Hall, New York, Tuesday afternoon, December 8, Leonard Borwick gave his third piano recital, and this was the program, which will be reviewed in full next week:

Air and variations, The Harmonious Blacksmith.Handel
L'AusouienneCouperin
AriettaLeonardo Leo
Presto in G.Scarlatti
Fantasia in C major, op. 17.Schumann
Alla Marcia Prelude in G minor, op. 23, No. 5.Rachmaninoff
Characteristic piece, op. 7, No. 4.Mendelssohn
Menuetto vecchioSgambati
Hungarian Rhapsody, No. 12.Liszt



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Did Mr. Spalding play with less emotional conviction, or even with phrasing less polished in surface, the ravishing loveliness of his free, unforced tone would be difficult to escape. . . .

The program included a sonata by Corelli, an adagio and fugue (G minor) by Bach, unaccompanied, played with admirable simplicity, clarity, dignity and repose. . . .

At least not the cadenza of Eduard Herrmann familiar to students, was that of the first movement his own? If somewhat opulent in style for Mozart, it was a masterpiece in its beautiful, double stopping, impeccable in thrills and running passages. The slow movement was sung as only a finished stylist could do it. The rondo was a model of lightness, clearness, playful humor.

Of his own pieces, the prelude and the "Scherzo Giocoso," the musical ideas in the first would seem preferable—a composition of established moods, well expressed in effective melody, well harmonized and clear in form. . . .—Boston Globe, November 13, 1914.

SOLOIST WITH MINNEAPOLIS ORCHESTRA.

The third violin concerto of Saint-Saëns . . . Mr. Spalding's rendition has grown in artistic maturity since he first delighted us with his fine American manliness seven years ago on a Sunday afternoon and since his ideal playing of the Mendelssohn concerto three years ago. . . . While he does not strive for big tone effects, or, indeed, for any sensationalism, he gives us the best European traditions with an added individuality of a genuine American gentleman of the highest refinement. . . .

Mr. Spalding's encore in Beethoven's second romance was in exquisite taste as to judgment and execution. . . .—Minneapolis Daily News, November 7, 1914.

Mr. Spalding played, as his program number with the orchestra, Saint-Saëns' B minor concerto for violin and orchestra, and played it so virilely well that its essential conventionality and occasional effeminacies were almost lost sight of. In response to an enthusiastic encore he gave a beautiful interpretation of the Beethoven romance in F major.—Minneapolis Evening Tribune, November 7, 1914.

Albert Spalding was the soloist. The eminent American artist gave a remarkably subtle and tender performance of the third Saint-Saëns violin concerto, the energy of his bowing being masked by superior smoothness of action. His tone is even mellower than before, but has lost nothing of its masculine character. The phrasing was throughout of rare finesse, as was the support offered by Mr. Oberholfer and the orchestra. Enthusiastically received, Mr. Spalding responded with the Beethoven romance in F major with orchestral background, doing loving justice to its crystalline purity of sentiment and form.—Minneapolis Journal, November 7, 1914. (Advertisement.)

Carrie Louise Dunning at Syracuse University.

Carrie L. Dunning, of New York, was the guest of honor at a luncheon given by the Alpha Chi Omega Sorority at the sorority house yesterday afternoon. Mrs. Dunning came to this city to give a musical recital at Apollo Hall last evening. The recital was largely attended by musicians and teachers of music. Mrs. Dunning is a pupil of Theodore Leschetizky, of Vienna, and is a recognized authority on teaching.

Mrs. Dunning realizes that the musical profession must keep pace with all other lines of education and that there is no reason for children spending so many years in studying it. The average teacher of music, according to Mrs. Dunning, lacks application, concentration and dispatch, the latter allowing of quick thinking. "I learned the greatest lesson of my life in one short hour when studying with the great Leschetizky," Mrs. Dunning stated yesterday.

"He told me, after spending many years of my musical life under the instruction of eleven of the best instructors in the United States, that, although I was an adept with my fingers, I did not use my mental powers enough. The teachers of today need to know something of the history of music, of the musicians, as well as the technique."

According to Mrs. Dunning, the principle of teaching anything is to draw out the pupil instead of trying to pour something into him. That music has been a laggard in the line of progression, Mrs. Dunning admits, but she adds that the world of music is awakening, and lovers of it are delving to bring better systems to the front, so that the future generations need not have the drudgery experienced by those of the past.

"Do not misunderstand me," she explained. "There must always be drudgery in anything worth working for, but progressive musicians are bending their efforts to make that drudgery in music a pleasure, which for years was made a penalty to the child."—The Post-Standard, Syracuse, N. Y. (Advertisement.)

Ye Olde Tyme Concerte.

A unique costume concert was given at the Baptist Temple, Brooklyn, on Tuesday evening, December 1, which attracted a large and friendly audience. The participants were Edna S. Dunham, soprano; Bessie Bowman Estey, contralto; Wm. Wall Whiddit, conductor and tenor; Frederic Martin, basso; Marion Marsh, harp, as well as male and female choruses. The program consisted of popular solos, trios, quartets and choruses and was greatly appreciated by all present.

Mme. Gabrilowitsch to Give Recital.

Clara Gabrilowitsch, who recently appeared in joint recital with her husband, the Russian pianist, will give a song recital in the Little Theatre, New York, Tuesday afternoon, December 15. The contralto will sing groups of songs of Schubert, Schumann and Brahms, in addition to numbers by Falconière, Pergolesi, Paisiello, Tchaikowsky, Glieri and Ossip Gabrilowitsch. Mr. Gabrilowitsch will assist at the piano.

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BREATH-CONTROL IN SINGING.

BY OTTO TORNEY SIMON.

Among the media for the production of musical art, the voice in singing would seem to be the most direct and spontaneous.

Other instruments in their construction are the result of man's ingenuity, and the direct result of endeavors to express the innumerable play of his emotions through varied tone colors aroused by the vibration of string, reed or metal.

The instrument of singing, the human voice, is part of a physical organism. With a limited monotony it serves



OTTO TORNEY SIMON.

also the purpose of conventional speech. In a nature aroused to greatest warmth, it may express with increased tonal color and intensity the exalted sentiments of the spoken word of the drama and of oratory.

Between emotional speech and the next step there is a time of pulsating silence, for here an impressive art is born, an art that envelops a word with a gossamer of charm and lightness, that colors it with innumerable richer tints of deeper significance, or that throws it under a spell of gloom as sombre as that of the deepest night—the art of singing.

Music, through the instrument of singing, illumines the word. A new and added correlation is awakened between the spirit and the word thus transfigured.

Of the intricacy of muscle and cartilage action of the vocal instrument it may be unnecessary to know. The broader principles of tone production are well understood. These include the vibration of the vocal bands in the larynx caused by the outward flow of the air passing over them, the resulting elementary tone, and its consequent reinforcement in the resonating cavities, such as the chest, the throat and the mouth.

The element of breath control in singing is its recognized basic principle.

This knowledge is "the keystone to the arch" upon which the entire development of the vocal instrument rests. Without its correct application there can be no vocal art. How to explain this and how such correct action may be obtained has always been the most sought for truth among students of singing, and today it is as eagerly looked for as in the past.

The desired characteristic of a basic tone in singing is one of steadiness, equal weight, evenness and of control in production in any dynamic, the result of proportionately equal emission each moment the breath passes over the vocal bands.

The breath should pass over the vocal ligaments as the controlled bow of the violin is drawn across its strings, slowly and reposefully.

The act of filling the lungs for artistic singing requires an unusual enlargement of the chest space and this is

accomplished principally by the descent of the diaphragm, a fibrous, dome shaped muscle extending through the centre of the body and on which the lungs rest. Such action is assisted by the intercostal muscles between the lower ribs to which the diaphragm is attached at the back and sides.

Effective breath control is therefore the result of correctly and definitely applied muscle action which results in breath economy. The body should always be master of the breath and of the tone.

The singer who strives for a psychological tone, unsustained by a vigorous body, chases a shadow.

To omit processes of intelligence in training the voice, to breathe naturally, to sing naturally, are precepts as fatal to beauty of tone as the superficial act of the surgeon, who dreamily operates, and makes his incision naturally.

Such inadequate suggestion lacks the genius and penetration of the thinker and specialist.

The natural breath is usually the result of relaxation. Singing, on the other hand, is the result of applied action, and a different adjustment becomes necessary.

The inflation will be only partial and incomplete, and therefore ineffective, if the upper part of the chest is expanded without the requisite diaphragm action. This is known as "high" chest breathing and is especially conducive to the undue waste and quick expulsion of the air;

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if the diaphragm is abnormally distended, shown by the protruding lower abdomen, as to preclude sufficient chest action. In this case there will always be difficulty in recovering or regaining the breath quickly. Pathologically, too, it is a pernicious method, as it may result in serious and injurious prolapse of vital organs.

Correct and complete inflation involves the following activity: The lower ribs in the back and sides are well extended as an essential factor in flattening the diaphragm. At the same moment, the lower abdomen, as additional support, is drawn inward and upward into the arch of the diaphragm. A further increase in the upper chest should then take place in order to complete the full inflation. This is accomplished by the extension of the upper ribs and a slight raising of the sternum. The shoulders should remain unmoved and the point of each shoulder well drawn backward.

The lungs are now filled to completion for artistic singing.

The economy in breath emission is at this moment the essential act for the singer.

The problem has a direct, effective and immediate solution in the application of the diaphragm as a necessary resisting force in the production of tone, as it is played upon by the lower abdominal muscles pressing upward, and the limited approximation of the upper chest and back.

The control of the diaphragm so that it cannot slip upward precipitately to its dome shaped position, resulting in a collapsed chest and a rush of air uncontrolled outward, is made by "setting" or "locking" the diaphragm.

The "locking" of the diaphragm is the basic act of breath control and is the missing link in many so called systems or methods of vocal training.

Such physical action should precede the production of tone.

The grip of muscles restrains and limits the upward movement of the diaphragm, but does not rigidly fix it.

The critical judgment and correction of tone should be in singing a psychological one for master and pupil, but after, and not without, the consummation of the act of "locking" the diaphragm.

The sensation of stringency of the breathing muscles should remain during the act of singing or speaking. Faulty conditions of the closed throat, the firmly held larynx, the rigid chin, are all the result of voice production with this essential body activity only partial and incomplete.

The breathing mechanism has now been prepared for the act of "pressure and resistance," by which, at will, the breath is equally and proportionally "spun out" over the vocal bands, resulting in a tone that is the foundation of all singing of excellence, namely, the tone of equality, evenness and control. This action gives also to the phrase, or the sequence of single tones, that desired smoothness of production resulting in the necessary "cantilena."

Mme. Kate Rolla's Activities.

With a distinguished career such as Kate Rolla has had in the musical world, having been a prima donna soprano at Covent Garden, London; the Imperial Opera House, Moscow; the Imperial Opera House, St. Petersburg; San Carlo, Naples, and the Metropolitan Opera House, New York, this artist is thoroughly equipped with broad experience in singing, and therefore the pupils who are now studying with her at her studio, 251 West Eighty-first street, New York, are receiving training, the results of which must be of marked benefit to them in their future artistic pursuits. Mme. Rolla established herself in New York as a vocal teacher only a few years ago, and last season opened her Paris studio. However, owing to the war, she decided to return to New York, where she has



KATE ROLLA.

surrounded herself with a number of excellent voices, some of her students being professional singers.

Robert Craig Campbell, the tenor, who has been singing in public for some time, is at present coaching with Mme. Rolla, and among the young women students with especially fine voices is Miss Graham, who has a rich contralto voice, well trained under Mme. Rolla's care.

Aside from the advantage of having sung for many years in public, Mme. Rolla is a capable pianist, and is in consequence a thoroughly efficient accompanist for her pupils. Although Mme. Rolla is an American, life and study abroad have made her a fluent linguist, so that she is able to teach the Italian aria, impart the German lied, as well as the French chanson. Mme. Rolla does not permit herself to take many pupils, as she wishes to devote ample time to those who are fortunate enough to be under her tuition.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

"*QUO VADIS*." Dramatic scenes for soli, chorus, orchestra and organ. Book by A. Jüngst, English version by Grace Hall, music composed by Felix Nowowicjski. This volume of 317 pages contains the complete vocal portions of the work, a great deal of the organ part and a condensed piano arrangement of the full orchestral score, with the names of the leading instruments indicated. This work has had an enthusiastic reception wherever it has been performed. The attention of American choral directors is earnestly called to this excellent edition of a remarkable work. "*Quo Vadis*?" has the advantage of a story which is familiar to everybody. Its appeal will therefore be far more direct than can be the attraction of an unfamiliar drama which has to be learned from the program book during the performance of the music.

"*THE CHOIRTRAINER'S ART*." By A. Madeley Richardson.

This volume is by an organist and choirmaster who has had a long and varied experience in church work in a country where church music is especially well cultivated, England. It is divided into three parts, and sub-divided into eleven chapters. The principal subjects treated in the book are: Choirs, power of music, choirmaster, management of boys, men, women singers, practice room, rehearsals, English and American boys, methods of production, tone, resonance, directions for standing, vowel equality, consonants, muscles, habits, humming exercise, agility exercises, scales, trills, sight reading, use of hymns, training of altos, church music, words, ritual music, choral style, plain song, monotonies, advances in England and America, versicles and responses, litany, psalm chanting, Merbecke, Tallis, bars, unison chanting, anachronisms, time beating, accuracy and expression, hymns the choir-master's great opportunity, anthems, services.

The author has related in a simple, direct and conversational manner many of his experiences as a choirmaster and has produced a work of prime importance to church choir trainers in particular and choral conductors in general.

A. Madeley Richardson, the author, is an Oxford Doctor of Music, a Fellow of the Royal College of Organists, and for twelve years was organist and director of the choir of Southwark Cathedral, London. At present he is devoting his skill and experience to the improvement of church music in Newport, R. I. It is his American experience which has enabled him to compare and contrast American and English boys as material for boy choirs.

"*SONGS*." By Mrs. H. H. A. Beach.

There are four of these new songs, which are as far removed in style from the popular ballad as it is possible to be. If there is any fault to be found with them it is that there is nothing distinctively American in them. The music is written to German texts and the music is as German as the words are. From an art point of view this is the highest praise. But there is not the slightest insinuation of plagiarism. There are no phrases that are distinctly Brahms, Schumann or Wolf. A style compounded of these three might have furnished the manner in which these four new songs are written, though the actual melodies and accompaniments are the product of Mrs. H. H. A. Beach.

The names of the songs are: "*Ein Altes Gebet*" ("An Old Prayer"), "*Deine Blumen*" ("Flowers and Fate"), "*Grossmütterchen*" ("With Granny"), "*Der Totenkranz*" ("The Children's Thanks"). An English translation accompanies each song.

White-Smith Publishing Company, Boston.

TWO SONGS: "*WHEN MY LADIE TURNS BACK HOME*," "*REINCARNATE*." By Charles Wakefield Cadman.

In the first of these the composer has succeeded very well in imitating the Scotch style, not merely in the catch,

but in the general spirit of the melody. Purists may object to the free use of consecutive octaves and fifths in a style which is not modern, but that, of course, is only a matter of taste.

The second song is an impassioned setting of a passionate poem, in which both words and music are happily mated. Both of these songs are worthy of the composer and should enjoy a lasting success.

John Church Company, New York.

"*A SONG CYCLE OF LOVE*." Poems by John Proctor Mills, music by Charles Gilbert Spross.

These songs are named "To You," "Love Me," "Tomorrow You Will Love Me," "Ah! Since You Love Me." They are all melodious and vocal, like the rest of the works by this experienced song writer and accompanist. In the first song the piano has an accompaniment of sweeping arpeggios admirably suited to the nature of the melody. The second song has the stately rhythm of a sarabande, but with modern harmonies. The third song is a graceful and entrancing waltz, in which the voice and the piano carry on a melody duet throughout the entire number. The fourth song is rapid and full of animated expression. This song cycle of love is published for high and for low voice. It ought to please an audience extremely when it is properly interpreted.

Sieveking Invents Piano Improvements.

Martinus Sieveking, who is still attending strictly to business in Paris, notwithstanding the war, and even has some pupils from America, sends a very interesting letter to the MUSICAL COURIER, a portion of which is published below. Sieveking is as great a thinker as a piano player,



HANDS OF RUBINSTEIN (RIGHT) AND SIEVEKING (LEFT).

and some improvements which he has invented for the piano are bound to be used sooner or later; for instance, a slight incline to the white keys, which makes fingering very much easier, especially in playing the chromatic scale; also, the placing of the two pedals fifteen inches apart from one another, which makes it impossible for a pianist to lose his balance, no matter how far he has to reach to either end of the keyboard.

The accompanying anapshot shows the remarkable resemblance between the hands of Rubinstein and Sieveking, and the quotation from the latter's letter follows:

"The hand of Rubinstein is taken from a plaster cast in the Petrograd Museum. It is a well known fact that Rubinstein never played correctly, on account of his hand being too large for the present keyboard. He complained that the tips of his fingers were too broad to get between the black keys, so he asked Becker (piano manufacturer in Petrograd) to make the black keys smaller. But that had a worse result, for he did not feel any surface any more under his fingers, but the idea of having a larger keyboard made did not occur to him. 'I cannot wear women's shoes or gloves, but I have to play on a keyboard which suited the time of Cristofori (1703),' he said, and at that time the smaller instruments, as virginals, spinetto, clavecembalo were only used as an amusement for ladies. Every part of the piano has been improved or altered, as the hammers, double escape (Sebastian Erard), sostenuto pedal (Debain), cross strings (Steinway), steel frame, and the size has been increased, but the keyboard has not changed."

Sororities Honor Christine Miller.

Before Christine Miller sailed for Europe last spring she was elected an honorary member of Beta Pi Omega sorority, through the Alpha Chapter in Cincinnati. On her return to America this fall, and after her recital in Detroit before the members of the Wellesley Club, the Delta Chapter of Sigma Alpha Iota sorority conferred a similar honor upon this popular American contralto.

Miss Miller's season began—as has been noted—immediately upon her arrival from Germany on the steamer Potsdam, November 3, and her bookings have kept her very busy since then. On December 11 Miss Miller will make her first appearance in Portland, Me., under the auspices of Will C. Macfarlane, the municipal organist. On this occasion, she will sing several of Mr. Macfarlane's songs,

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which the composer has dedicated to this clever artist, and which she has so successfully presented at her various recitals.

Mrs. Beach in the West.

A representative of the MUSICAL COURIER saw Mrs. H. H. A. Beach in Chicago recently while she was en route to Kansas City (where the following evening she was to give a recital, assisted by Marcella Craft, soprano), and the composer had some interesting things to say on the outcome of this year as a musical season. "I think this year ought to be very good," commented Mrs. Beach, "as I understand that crops have been especially good and farmers are getting more money for their grain than ever before in the history of this country, and, in order to make the world's equilibrium even, the unhappiness of Europe should bring prosperity to this country. As far as the concert season is concerned, of course I must judge chiefly by my own prospects. I have now enough dates to be quite satisfied, especially as I want some of my time left for composition. Tomorrow night I appear at the Schubert Club in Kansas City with Marcella Craft. In Boston I will give a recital of my own compositions on December 16, with Mme. Fricke and the Hoffman Quartet assisting. I will play then two new piano works from manuscript which I composed while in Munich. Mme. Frick will sing also several new compositions from my pen with English and German texts, and at the end of the program we will perform my piano quintet. Other dates already secured are Portland, Me., where I will be assisted by Lafayette Goodbar, soprano, and early in February I am booked to appear in Detroit and Columbus."

Mrs. Beach informed the representative, too, that she is an honorary member of the Browning Club in Boston, the membership having been offered to her after one of the annual Browning receptions, which take place every year on May 7. Upon her admission to the club Mrs. Beach dedicated to that organization her Browning cycle, including the very popular "Year's at the Spring."

Alice Preston's Musicale Tea.

Alice Preston gave on Wednesday, November 18, at Garden City, L. I., the first of a series of teas at which a number of interesting voices were heard. Mrs. Stilson Hutchins, who possesses a beautiful mezzo soprano, sang a group of songs by Brahms, and of Amherst Webber. The wife of the Brazilian Minister to Japan, Mme. Regis de Oliveira, an accomplished musician of the French school, sang a number of her own compositions and some modern French songs with great charm and a voice of exquisite quality.

Among those present were: Mr. and Mrs. Eloy Martinez, of Havana; Mr. and Mrs. de Menocal, Mrs. Paul Morton, Mrs. Stuart Duncan, Zia Bey, Maria de Barri, Mrs. Owen Johnson, Lucrezia Bori, Harriet Ware, Helena Augustin, Mrs. Mortimer Flagg, Mrs. Cornelius Wagstaff Remsen, Mrs. Albert Sterner, Mrs. Guy Scull, Mr. and Mrs. Imre de J. Herczeg, Robert Keeling, Chevalier de Finnochians, Walter Bogert and Childe Hassan.

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Some New Faces Appear Among the Players—Orchestra
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Concert—Schubert Club Men's Chorus
Heard—Other Events.

Kansas City, Mo., November 27, 1914.

The fourth season of concerts by the Kansas City Symphony Orchestra opened Monday afternoon, November 2, at the Shubert Theatre. A number of new faces appeared among the players. The general tone of the orchestra seemed improved. Especially satisfying was the addition made among the first violins. The program opened with a creditable rendition of Beethoven's overture, "Leonora," No. 3. The Haydn symphony in D major did not reach up to the spontaneous "ausgelassenheit" so necessary in Haydn. In the "Vorspiel to Godoleva," by Tinel, the enthusiasm returned. It was a splendid reading on balance and contrast, and reflected credit upon Carl Busch in his masterly handling of the score. Henri Shostad appeared for the first time as concertmaster.

Margarete Matzenauer, soloist of the occasion, sang here for the first time. She gave us a rich feast of splendid singing in the aria from Beethoven's "Fidelio" and "Senta's Ballad" from "The Flying Dutchman," which she was obliged to repeat. Officially no encores are allowed, but when the audience refuses to hear the rest of the program until the singer is heard again, the rule is broken. The program was concluded by Saint-Saëns' "Danse Macabre" and Ippolitow-Ivanow's "Caucasian Sketches," affording Hans Peterson, solo viola, and Carlo di Nardo, English horn, opportunity for a charming duet.

METROPOLITAN OPERA SINGERS IN CONCERT.

The Shriners made their annual contribution to the musical life of the city recently at Convention Hall in the form of a concert of operatic music by four Metropolitan Opera singers—Antonio Scotti, baritone; Anna Case, soprano; Sophie Braslau, contralto, and Giovanni Martinelli, tenor. Anna Case proved a delightful singer, sweet to look at and beautiful to hear. Sophie Braslau scored a success. Martinelli won the audience at once with his fine tenor voice. Altogether the concert was a huge success.

A FACULTY CONCERT.

Members of the faculty of the Horner Institute of Fine Arts gave their opening concert in the auditorium of the Athenæum Club House, recently. Earl Rosenberg, director of the school and head of the voice department, revealed a fine baritone voice in a large group of songs. Three songs by Erick J. Wolff were new and very interesting. In the singing of the Handel songs Mr. Rosenberg gave evidence of good schooling and much individual taste in his interpretation. Floyd Robbins, pianist, gave ample evidence of years of study with leading teachers. His playing of the Brahms scherzo was especially good. Forrest Schultz, violinist, added much to the musical value of the program.

MRS. MACDOWELL'S LECTURE-RECITAL.

Through the initiative of the Kansas City Musical Club we had the privilege of coming into close communion with Mrs. Edward MacDowell. Those few hours were of real inspiration to all lovers of MacDowell's music and there are many of them here. The needs of the MacDowell Association, which seem to have fallen on the slender shoulders of Mrs. MacDowell, awakened response in the form of many wishing to help. At least one MacDowell Club is to be formed with the idea of contributing money. But more of it later. At the end of the lecture Mrs. MacDowell played a long program of request numbers in her charming informal way, giving new lights and shades to much we have known so long and well.

SCHUBERT CLUB CHORUS AND MAUD POWELL.

Last week the Schubert Club Men's Chorus gave the first of three concerts for the season. Clarence D. Sears is entering upon his third year as musical director. The novelties for male chorus by Bliss, "The Redman's Death Chant" and the "Plainsman's Song" were a pleasure to hear. Maud Powell, violinist, assisted in a generous program of her own. From her superb playing of the Wienawski concerto in D minor, to the end of her program, the big audience was with her. Nothing could be more exquisite than the Powell playing of the Nardini larghetto. Mme. Powell was splendidly accompanied by Francis Moore.

HELEN WARE EN ROUTE.

Helen Ware, the young American violinist who is making her third concert tour, was in town over Thanksgiving en route from Emporia, Kansas (where she played in the State Normal School) to Houston, Texas, where she plays tonight. Kansas City hopes to hear her in March.

LOUISE PARKER'S STUDIO MUSICALE.

Louise Parker gave a musicale in her beautiful studio last Saturday. Miss Parker has the unique distinction of

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having built her studio after her own designs, and it is certainly an ideal place, considered from every viewpoint. Miss Parker's advanced pupils gave the musicale, assisted by Mrs. C. S. Craims, violinist.

NOTES.

Lora Taylor, pianist, gave her second recital at Drexel Hall, Thursday afternoon.

Efram Zimbalist played at the Schubert Theatre Tuesday afternoon, the third attraction of the Fritschy concert series.
GENEVE LICHTENWALTER.

ST. LOUIS OPERA AND CONCERTS.

Symphony Orchestra Programs—A MacDowell Lecture-Recital—Apollo Club Concert and Various Affairs
Spell Activity in Musical Circles—Formation of Large Chorus Contemplated.

St. Louis, Mo., November 27, 1914.

The local season of grand opera was successfully concluded Saturday night, November 21. "Martha" was given Friday and Saturday afternoons. Friday a special matinee performance brought out 1,700 children. Friday evening "Trovatore" was presented to a large and appreciative audience. Mme. Gerville-Reache as Azucena scored a success. Saturday evening "Rigoletto" was presented. Constantino, the tenor, was assisted by the leading principals of the San Carlo Opera Company.

SYMPHONY CONCERTS.

The Friday matinee program, November 20, of the St. Louis Symphony Orchestra consisted of a symphony by Beethoven, a piano concerto by Schumann and a symphonic poem by Liszt. The soloist was Carl Friedberg, pianist, who played Schumann's concerto in A minor in a poetical and masterly manner. The soloist and the orchestra cooperated in fine style. Mr. Friedberg was recalled a number of times. The performance of the orchestra was excellent.

SUNDAY "POP."

Minna Nieman, who has just returned from her studies abroad, won new honors last Sunday at the "Pop" concert. Miss Nieman played the first and second movements of Saint-Saëns' piano concerto in G minor with orchestral accompaniment. She has matured into an artist, she has a facile technic, and her phrasing is excellent. Miss Nieman played as an encore "Soiree de Vienne," by Schubert-Liszt. Conductor Max Zach presented an interesting program, including a Grieg number, the "Faust" fantasia and two first time numbers.

REBEKAH LEVY SONG RECITAL.

Rebekah Levy, of the Kroeger School faculty, gave a very successful song recital last Tuesday evening at the United Hebrew Congregation Church.

MRS. MACDOWELL'S LECTURE.

An instructive and enjoyable lecture-recital was given Monday evening at the Wednesday Club Auditorium under the auspices of the Theta Chapter Mu Phi Epsilon, by Mrs. Edward MacDowell, the subject being "MacDowell and His Ideals." Mrs. MacDowell illustrated her lecture with stereopticon views. At the close Mrs. MacDowell gave a request program of twelve or more MacDowell piano works, in addition to her other piano solos, embracing compositions by the lamented composer.

ST. LOUIS PAGEANT CHORAL SOCIETY.

It is planned to have this the biggest mixed civic chorus in existence. A meeting was attended yesterday by representative men and women, most of whom were active workers in the pageant and masque. The chorus at the first concert, November 30, will sing the music of the "Masque of St. Louis." The St. Louis Symphony Orchestra will play the "March of the Pioneers," by E. R. Kroeger, of St. Louis. The soloist will be Stella De Mette, of this city, now singing with the San Carlo Grand Opera Company.

APOLLO CLUB CONCERT.

The first private concert this season of the Apollo Club was given last evening at the Odeon to a capacity audience. Helen Stanley, soprano, who was to have sung, was taken suddenly ill at the last moment, so the club substituted Marie Caslova, the young St. Louis violinist, and Francis Ingram, contralto of the Chicago Opera Company. The concert opened with "Courage and Faith" (Meyerbeer-Silver), which was sung magnificently. Miss Caslova displayed an abundance of technic and a fine mellow tone. For an encore she performed Ethel Barnes' "Swing Song."

Miss Ingram has a powerful and rich contralto voice. She sang with pathos and her vocalism, together with graceful manners, delighted the audience. John Doane presided at the piano. The chorus closed with "Reveries" (A. M. Storch) and "Margarita" (G. W. Chadwick), sung in an effective manner. "The Forest King" (Stange) was given as an encore. Mr. Galloway, as usual, proved to be a gifted and talented conductor. MAY BIRDIE DITZLER.



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NEW YORK BREVITIES.

Topping-Patterson Recital—Massell Pupils' Heard—Hauser-Saslavsky Concert—Langevin Sings—Hotel Bossert Costume Recital—Nobel Organ Program—Tollefsen at Columbia University—Samoiloff Students to Sing To-Night—Lenox Academy Affairs—Notes.

Elizabeth K. Patterson and Elizabeth Topping united in a recital at the Patterson residence studios, December 3. The spacious parlors were well filled with an audience much interested in the singing of Miss Patterson's pupils, Geraldine Holland, Frankie Holland, Agnes Walters, Estelle Leask and the brilliant piano playing of Miss Topping. Estelle Leask has a pleasing voice and an ingratiating style. Agnes Walters' voice is one of much promise, and Geraldine Holland has been frequently mentioned as one of Miss Patterson's most artistic singers. Miss Topping, the pianist, has "the grand style," plays with repose and controlled emotional interpretation. Following each of her solos she had to play encores.

MASSCELL PUPILS SING.

J. Massell, the vocal instructor, gave his second pupils' recital November 28, at his Metropolitan Opera House studios. Several professional pupils appeared, among them Helen Heineman, who recently sang Josephine in "Pinafore," at the Hippodrome. Following her appearance as Josephine other lucrative openings came to her. Lenore Sherwin has an exquisite soprano voice, and, like Miss Heineman, sang songs by Hallett Gilberté, the composer at the piano. Others participating were Sarah Turitz, who sang an aria from "Samson and Delilah"; Miss Levin, Miss Banks and Miss Goldsmied, who sang American and Italian songs.

HAUSER-SASLAVSKY CONCERT.

The pianist, Isabel Hauser, and the Saslavsky String Quartet united in a concert at Aeolian Hall, December 2. The quartet played a "Prize Work," composed in 1891 by Joseph Miroslav Weber, this work having won first prize at a competition of chamber music held in Petrograd, in 1892; Brahms' sonata in D minor for violin and piano, and Saint-Saëns' piano quartet, op. 41. The climax of the concert was undoubtedly the Saint-Saëns work, in which the beautiful harmonies of the music and the competent cooperation of the participating artists secured very artistic results. There was a good sized audience in attendance.

ORPHEE LANGEVIN RECITAL.

Orphee Langevin, the baritone, established in New York after six years continuous work abroad, is a sympathetic artist and was the principal soloist at a musicale given for charitable purposes at Carnegie Lyceum, December 1. His clear, resonant voice, of rare timbre and dramatic power, rang through the varied emotions of pity, love, joy and sorrow, as required by his well chosen program. Those who were his privileged listeners hope to hear him again.

HOTEL BOSSERT SECOND COSTUME RECITAL.

Maude Ethel Jones, chausoneuse; Tomijiro Asai, Japanese tenor; Antonia Griffin, harpist; William Morris Kincaid, flutist, with Woodruff Rogers at the piano, gave a costume recital at the Hotel Bossert, Brooklyn, November 30, which was particularly interesting because of the Oriental character of the affair. Miss Jones wore both the native dress of the usual Japanese lady, and later a Chinese costume. Mr. Asai pleased the audience especially with his little talks before each selection, singing them all in his native tongue. The playing of the flute and harp also interested the audience, affording a welcome relief from the Oriental coloring of the program. Woodruff Rogers played accompaniments with unusual skill and the recital was well attended.

NOBLE ORGAN RECITALS.

December 3, T. Tertius Noble gave a recital, the thirtieth, in a course of recitals of the American Guild of Organists. New England Chapter, at Emmanuel Church, Boston. Mr. Noble played works by living composers, including his own toccata and fugue in F minor. Concerning this work, the following annotation on the Boston program is of special interest:

This piece was written in 1889 at the request of the late W. T. Best, the following remarks from a letter by him written June 12, 1889, may be of some interest: "Having glanced over your crowded twelve staff paper, I am compelled to give an unfavorable opinion, the toccata has no development, there are fine chord passages, interrupted throughout by others in a delirium of demisemiquavers till the chords re-enter again in a stern sort of way, rebuking the cat-like frivolity of your proceedings on the swell that is full. The fugue subject is a halting one, and not of a melodious turn, this you have worked out well, but academic fugues are not required these days." For a number of years this composition was laid

aside, but a few years ago was taken up by a London firm, and since its publication has enjoyed considerable popularity.

Sunday evening, December 13, at 8 o'clock, Mr. Noble and May Muckle, cellist, will give a joint recital at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue. Mr. Noble says: "I think this will be very fine, as she is certainly one of the finest performers to be found in any country today." The festival chorus, under Mr. Noble's direction, is making excellent progress. The German Requiem will have its performance under Mr. Noble's direction at an early date.

TOLLEFSEN TRIO AT COLUMBIA UNIVERSITY.

The Tollefsen Trio, consisting of Mme. Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and William Durieux, cellist, gave a concert of chamber music at Horace Mann Auditorium, Columbia University, November 28. Three trios were performed wholly or in part, with solos by the three instrumentalists, each of whom had to give an encore. Prominent on the program was an andante espressivo by Cornelius Rübner, Mus. Doc., dean of the department of music at Columbia University.

SAMOILLOFF STUDENTS' RECITAL.

Lazar S. Samoiloff announces a song recital by the pupils of the Samoiloff Bel Canto Studios, December 9, at 8 o'clock, at Carnegie Chamber Music Hall, when a program of fourteen numbers, consisting of songs and operatic arias, ensemble music, etc., will be performed.

LENOX ACADEMY OF MUSIC ITEMS.

The Lenox Academy of Music, H. H. Reppert, director, announces a concert at school headquarters, 172 East 117th street, Sunday, December 20. Wednesday evening, January 27, a concert will be given at the Central Opera House, when Mr. Reppert will also play a violin solo. Ensemble and solo numbers by members of the faculty and students will make an interesting program. The interested visitor at this institution finds all departments busy, and the director, his mother and four assistants training instrumental and vocal students. There are classes in sight singing, sight reading, musical dictation, etc., all of which shows the thoroughness of the training received. The school is open evenings all the year. Players of string and wind instruments are invited to join the orchestra, there being a few vacancies. Another concert will be given November 17, at Central Baptist Church.

NOTES.

Clifford Demorest, F. A. G. O., began a series of six free organ recitals at the Church of the Messiah, Park avenue and Thirty-fourth street, December 3. Mr. Demorest has probably never played better than in the allegro from the sixth symphony by Widor. Following the recital there was an informal meeting of the Guild of Organists in the lecture room, when R. Huntington Woodman read a paper on "Musical Tradition: Does It Help or Hinder?" The next recital in the guild series takes place today, December 9, noon, at Trinity Church, and is given by Moritz E. Schwarz. The remainder of five recitals by Mr. Demorest will occur Thursday afternoons, at 4 o'clock, December 10, December 17, January 7, January 14 and January 21.

The Fraternal Association of Musicians held its regular monthly meeting, Tuesday, December 1, at the home of Edward W. Berge, West End avenue, when a program somewhat out of the ordinary was given. Augustine Ohol, of India, arrayed in Hindu costume, gave an illustrated lecture on "The Land of the Moguls and the Rajahs," with interesting descriptions of Hindu life and customs, and Mabel Owen sang several operatic arias. Mr. Ohol's account of the elaborate ceremonies attending the "toilet of the gods," which are performed every day in Hindu temples, to the accompaniment of special music designed for each phase of the rites, was of unique interest to his hearers.

Tomorrow (Thursday), December 10, at 8 o'clock, there will be a gathering of the National Association of Organists at James M. E. Church, Brooklyn. Following the recital a luncheon will be served in the church parlors. Arthur Scott Brook is the president of the association.

Bertha Garver-Sisson, contralto, sang for a time at Grace M. E. Church, where she made many friends. A circular issued by her contains press notices quoted from newspapers of Cincinnati, Richmond, Cleveland and New York.

Robert J. Winterbottom, A. G. O., has issued a folder containing press notices from Brooklyn, Chautauqua and elsewhere. The critics all agree that Mr. Winterbottom is a masterly player. His pedal technic is especially mentioned.

Zilpha Barnes Wood announces a competitive examination for free scholarship in vocal music today, December 9, at 3 p. m., at Carnegie Hall.

Amy Grant continues her Thursday afternoon reception musicales from 4 to 7 o'clock weekly. December 3, Florence de Courcy, contralto, was the special soloist, singing a series of French songs with charming interpretation and

attractive expression. Elmer Zoller was at the piano, also playing enjoyable solos.

L. Uribe's opera concert at Berkeley Theatre, November 29, brought forward several artist-pupils who sing well, as well as this teacher himself. He sang the "Trovatore" duet with Anita Gilman, both being in costume; the solo tenor part in the "Rigoletto" quartet and the same part in the duet from "Aida," showing a fine, real tenor voice, coupled with warm temperament. Daisy M. Fisher, Lucila de Aragon, Lyla MacNames and Signor Ingrassia, Frank Oglesby and Warren Rishel were the other singers, all showing the excellent schooling received under Signor Uribe. Philip Morrell, pupil of J. M. Gegna, contributed well played violin solos, and an interested audience applauded with vigor. Bethune Grigor supported with artistic piano accompaniments.

Erie Symphony Season Opens.

Under the spirited direction of Franz Kohler, the Erie Symphony Orchestra recently gave its first concert before an audience which completely filled the Park Opera House, Erie, Pa., and which tendered the musicians and their capable conductor an enthusiastic welcome. The feature of the concert was the playing of the "Rustic Wedding" symphony by Goldmark, which was given a sympathetic rendering at the hands of Mr. Kohler. Saint-Saëns' "Le Deluge" ranked second, perhaps, as a favorite with the audience, while Ippolitow-Ivanow's "Cortege du Sedare," with its Slavonic rhythm and characteristic pageantry, seemed to thrill the entire audience with its barbaric spirit. The other numbers for the orchestra alone were the overture to "The Merry Wives of Windsor" and three dances from Germann's "Henry VIII."

Josephine Bonazzi was the piano soloist, giving the first movement of Grieg's concerto for the piano, op. 16, with orchestral accompaniment, and displaying an excellent technic and care in her interpretations. Mrs. James Neeld played the violin solo in the Saint-Saëns number with much charm. The vocalist was Mrs. Charles McKean, who gave "Hear Ye, Oh Israel," from the "Elijah," accompanied by Mrs. Neeld and Marie Miller, harpist.

The concert was a great success and the next one, which will take place in January, is looked forward to with great interest by the music lovers of Erie and vicinity.

The credit for this concert and for the organization of the Erie Symphony Orchestra is due to Franz Kohler, who by his earnest efforts has successfully presented to the music lovers of Erie and vicinity the need of an organization of this kind. It is to be hoped that he will receive the same loyal support throughout the season as that which marked the recent concert, and which he most justly deserves.

Reduced Rates for Concerts and Operas.

Members of the Auxiliary Club, People's Symphony concerts, Egmont H. Arens, manager, 32 Union square, New York, may obtain tickets for many notable events at one-half price or less. Detailed information is found in the following leaflet issued by the society:

The members of the People's Symphony Club and their friends have the privilege of attending the following Musical Events of greatly reduced rates (in almost all cases one-half price or less). As the rates offered by the various attractions vary, it is advisable to telephone or write to the office of the Society for the rates, programs, etc., of the concerts you are interested in. Orders for tickets must be sent to this office at least three days before the recital, accompanied with cash, and ten cents for postage and expenses.

Metropolitan Opera (dates announced week in advance).

Mannes Sonata Recitals, Sunday evenings, January 17, February 14 and March 14. Belasco Theatre. Balcony, 45c. for course.

Kneisel Quartet, Brooklyn concerts, December 10 and January 26. Memorial Hall.

Margulies Trio, two remaining concerts, January 10, February 23. Aeolian Hall.

David Sapirstein, entire week of January 18 to 23. Consecutive piano recitals. Great educational feature for piano students. Aeolian Hall.

Schubert Attractions—Suzi—High Cost of Loving.

Also the following recitals:

Dec. 10. Aft. Julia Culp, soprano. Carnegie Hall.

Dec. 13. Zoellner Quartet. Aeolian Hall.

Dec. 28. Aft. Carl Flesch. Carnegie Hall.

Dec. 28. Aft. Kitty Cheatham, recital. Lyceum Theatre.

Jan. 7. Aft. Maggie Teyte. Aeolian Hall.

Feb. 16. Aft. George Hamlin and Christine Miller, joint recital. Aeolian Hall.

Additional announcements from time to time.

Address all orders, inquiries, etc., to the manager, Egmont H. Arens, 32 Union Square, New York (Recital Dept.).

Lucile Collette Heard in New York.

In addition to her appearance as soloist at a concert at the Waldorf-Astoria Hotel, New York, November 27, a review of which appeared in the MUSICAL COURIER of last week, Lucile Collette, the young violinist, was heard at Hotel Astor, New York, on December 4, and with the Greek Society at the Palm Garden on December 6. This gifted young artist, whose appearance is marked with a naive charm, will appear again at the Waldorf-Astoria on December 15.

Florence Austin's Violin Recital.

December 3 Florence Austin gave a matinee violin recital at Aeolian Hall, New York, playing the program printed in the *MUSICAL COURIER* last week. Like Gabrilowitsch, Miss Austin is to be commended for her prompt beginning of the recital. Her first number, Handel's sonata, in A major, was played with classic repose and steadiness. An achievement for both the violinist and her assistant at the piano, Edna Rothwell, was the Goldmark suite in E major; particularly charming was the third movement. The highest possible tones for the violin were, however, in the andante, which came out clearly and well. Miss Austin played the work from memory without a slip, and Miss Rothwell's playing was altogether satisfying.

Vieuxtemps' concerto in D minor is one of Miss Austin's best interpretations, the first movement sounding quite as if improvised. Her tone in the adagio religioso and the technical difficulties in the martial final movement brought her recalls, when she played a waltz-like movement in G major, by Zdenko Fibich. Sweetly sentimental music was "Souvenir," by Weitzel, and "Sweet Fern," by Burleigh. "The Fisherman," by Burleigh, had to be repeated. These short compositions are all dedicated to Miss Austin. There were all manner of musical fireworks in the "Capriccio Valse," by Wieniawski, including double stopping, legato and spicato, serving to show her splendid technic. This brought her an encore, when she played her teacher's (Ovide Musin) waltz. The spring-like day created a warm atmosphere inside the concert room, and every violinist knows that this is not conducive to a violin remaining in tune. Following the recital the greenroom was crowded with many people prominent in the musical and social world, bringing Miss Austin, "America's Violinist," warm congratulations, among them Amy Fay, Henry Schradieck, Nestor of the violin teachers of America, and others.

Following are the names of some of those who occupied boxes at Florence Austin's recital: Mr. and Mrs. Ovide Musin, Mr. and Mrs. R. H. Reid, Florence Foster Jenkins, Mr. and Mrs. Sapio, Dr. Julia Seaton, Clara Wilson Thompson, Mrs. Leith Macgregor, Mrs. Carmen, Henry



FLORENCE AUSTIN.

Schradieck, Dr. Blitz, Dr. and Mrs. Brice, Amy Fay, Mrs. J. Fahey, Mrs. and Miss Bumstead, Eugene Sieffert, Joe Stoopack, Mr. Bowe and Mr. Hippman.

Mildred Dilling's Appearances.

Mildred Dilling, harpist, will appear in a joint recital with Henri la Bonti, tenor, in Cortland, N. Y., this evening, Wednesday, December 9. This will be the second concert in the Sutorius Course in Cortland. The first concert

was given by the Russian Symphony Orchestra. The third will present Mme. Schumann-Heink to a Cortland audience.

Sunday evening, December 6, a musicale will be given by Mr. Hochstein, violinist, late of Berlin, and Mildred Dilling, harpist, at the residence of Mrs. Karl Bitter, New York.

Maurice Aronson Returns to America.

After an absence of eleven years from America in the pursuit of a most successful pedagogic activity in Berlin and Vienna, the pianist pedagogue, Maurice Aronson, returned last Wednesday to America, accompanied by his wife, the concert pianist, Vera Kaplun-Aronson, and their little daughter, Astrid.

During his long pedagogic activity in Chicago and in Europe, Mr. Aronson has established such an excellent reputation as an instructor of piano playing and as an editor of piano music as not to need any reintroduction to *MUSICAL COURIER* readers. His talented wife has appeared in European music centers with success and everywhere has been recognized as a pianist of high attainments.

Mr. and Mrs. Aronson will establish themselves in Chicago, where their presence is sure to make itself felt worthily.

As soon as certain managerial details are completed (announcements of which will be made in these columns),



MAURICE ARONSON AND VERA KAPLUN-ARONSON.

Vera Kaplun-Aronson is to enter upon her first American concert tour. She comes highly endorsed and recommended by Alexander Glazounow, director of the Imperial Russian Conservatory of St. Petersburg, and bears also the following letter of introduction from Camillo Hildebrand, conductor of the Berlin Philharmonic Orchestra:

"During the winter season 1913-1914 Vera Kaplun-Aronson gave a concert with the Philharmonic Orchestra in Berlin under my direction. Upon this occasion I learned to know in Vera Kaplun-Aronson a most excellent pianist, whose playing bears the stamp of high art. Her musicianship as well as her technic and conception are in a rare degree fascinating. I have no doubt that Vera Kaplun-Aronson will achieve equal success in the new world.

"(Signed) CAMILLO HILDEBRAND,
"Conductor of the Berlin Philharmonic Orchestra.
"Berlin, November 14, 1914."

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Richard Knotts as the Wizard.

In the accompanying picture is shown Richard Knotts, the baritone and vocal instructor, of Pittsburgh, as he ap-



RICHARD KNOTTS.

pears in the role of the Wizard in the musical extravaganza, "The College Hero," which was presented at the Schenley Theatre, Pittsburgh, during the week beginning November 30, with six evening performances and two matinees. Over 700 took part in this production, making it the largest event of the kind ever held in Pittsburgh.

Rubinstein Club Concert.

Tuesday evening, December 8, occurred the first concert of this, the twenty-sixth, season of the Rubinstein Club, Mrs. William Rogers Chapman, president. This concert was given in the usual place, the grand ballroom of the Waldorf-Astoria Hotel, New York, under the direction of William Rogers Chapman.

Lucy Yates, coloratura soprano, of the Berlin Royal Opera, and Edouardo Ferrari-Fontana, of the Metropolitan Opera Company, were the soloists.

Part songs made up the numbers of the choral members. Because this concert took place too late for review in this issue, the extended report will be deferred until next week.

A Huss Musicale.

Mr. and Mrs. Henry Holden Huss have issued invitations for an informal musicale at Studio 61 in Carnegie Hall, New York, on Monday afternoon, December 14, at 4 o'clock.

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Bloomfield Zeisler-Ware Joint Recital.

Emporia, Kan., November 21, 1914.

One of the musical treats of the season was given the music lovers of Emporia last evening by Fannie Bloomfield-Zeisler and Helen Ware, who gave a joint recital under the auspices of the Emporia Normal School. Seldom does an Emporia audience become as enthusiastic in expressing its appreciation. These two artists were applauded without reserve from the beginning to the end of the concert.

Mme. Bloomfield-Zeisler opened the program with the Beethoven sonata, op. 57. This composition was rendered with the broad conception and spiritual as well as emotional powers that characterize all of her playing. Fatigue seems an unknown quantity to this artist, for all through her program one perceives the same inexhaustible store of energy.

The sonata was followed by an interesting group played by Helen Ware, the interpreter of Hungarian and Slav music.

In the "Ballade," Dvorák, and "Hungarian Dance," Brahms-Joachim, Helen Ware gave abundant evidence of the wonderful emotional as well as poetic powers that have given her such prominence in the violinistic world.

The Chopin group played by Mme. Bloomfield Zeisler, by its originality of conception and brilliant technique, once again proved her eminence as a musician as well as a pianist.

In her second group, Helen Ware scored with the "Ave Maria," from Schubert-Wilhelmj; her own arrangement of a beautiful Hungarian love song, and the "Carmen Phantasy" by her master, Hubay, proved of strong contrast emotionally as well as technically.

In the "Ave Maria," Miss Ware entered into the prayerful spirit. Her double stops were even, and the climaxes rousing. The Hungarian love song proved a musical gem. In the last part the double harmonics were played without a flaw and with great ease.

Her last number, the "Carmen Phantasy," gave this spirited young artist ample opportunities to display the fine nuances of her musicianly phrasing, as well as her true appreciation of contrasts in her art.

The intricate and difficult passage work of the finale was played with bravure and a pliable fluent technique.

As an encore Miss Ware played the "Tambourin Chinois," by Kreisler, and the melodious "Scotch Pastorale," by Saenger.

Mme. Zeisler's brilliantly rendered "Arabesques" on the Strauss "Blue Danube" waltzes, brought to an end one of the most successful concerts ever given under the auspices of the Emporia Normal School.

Pietro A. Yon Introduces Novelties.

Pietro A. Yon will perform the following program on December 13, at St. Francis Xavier Church, New York:

Prelude, Toccata e Fuga.....T. Tertius Noble
Mass in E flat.....Bimboni
Proper of the Third Sunday of Advent.....Gregorian
Postlude, Finale in D minor.....Matthews
Prelude, Theme and Variations.....Bonnet
Vespers of the Third Sunday of Advent.....Gregorian
Hymn.....Choral
Alma Redemptoris.....P. A. Yon
Motet, Salve Regina.....P. A. Yon
O Salutaris.....P. A. Yon
Tantum Ergo.....P. A. Yon
Postlude, Toccata in E minor.....De la Tombelle

"Toccata e Fuga," by T. T. Noble, organist of St. Thomas' Church, New York, is brilliant and classic in form.

The mass in E flat by Bimboni is unique in style, exceedingly modern and very melodious, bringing new effects of mysticism with new harmonic combinations, and free and effective counterpoint.

Mrs. Willis E. Bacheller's Pupil Scores.

Sara Fuller, coloratura soprano, and pupil of Mrs. W. E. Bacheller, won her audience at a concert on Saturday evening, November 28, in Forward Auditorium, New York. Her numbers were Gluck's "Dolce Ardor" and "Ah fors' e lui" from "Traviata," in both of which she displayed excellent tone and control. She received much applause and responded with the following encores: "The Butterfly," by Noel, and Ardit's ever popular "Il Baccio." Miss Fuller's singing is another convincing evidence of the good work accomplished at the Bacheller studio.

Beethoven Society Musicales.

The Beethoven Society, Mrs. James Daniel Mortimer, president, will give its next musicale, followed by dancing, on Saturday, December 12, in the Astor Gallery of the Waldorf-Astoria, New York. A reception will be held at 2 p. m., followed by the musicale at 2.30 p. m. The program will consist of numbers by the American String Quartet, Katherine Lurch, contralto, and De Los Becker, tenor. Harry M. Gilbert will be the accompanist.

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MUSIC OF THE WEEK.**A Courtesy Extended to Our Advertisers.****NEW YORK.****DECEMBER.**

Wed., 9. Noon—MORITZ E. SCHWARZ. Trinity Church.
Wed., 9. Aft.—GEORGE HAMLIN. Aeolian Hall.
Wed., 9. Eve.—HERBERT FRYER. Aeolian Hall.
Wed., 9. Eve.—NEW YORK ORATORIO SOCIETY. Carnegie Hall.
Wed., 9. Eve.—SAMOHOFF PUPILS. Carnegie Chamber Music Hall.
Thurs., 10. Aft.—JULIA CULP. Carnegie Hall.
Thurs., 10. Eve.—PHILHARMONIC. Carnegie Hall.
Fri., 11. Aft.—PHILHARMONIC. Carnegie Hall.
Fri., 11. Eve.—TOLLEFSEN TRIO. Brooklyn Academy.
Fri., 11. Eve.—LESLIE HODGSON. Carnegie Chamber Music Hall.
Sat., 12. Aft.—SCHUMANN-HEINK (New York Symphony), Brooklyn Academy.
Sat., 12. Aft.—FANNIE BLOOMFIELD ZEISLER. Aeolian Hall.
Sat., 12. Aft.—FRITZ KREISLER. Carnegie Hall.
Sat., 12. Aft.—BEETHOVEN SOCIETY. Waldorf-Astoria.
Sun., 13. Aft.—PHILHARMONIC. Brooklyn Academy.
Sun., 13. Aft.—SCHUMANN-HEINK (New York Symphony). Aeolian Hall.
Sun., 13. Eve.—ZOELLNER QUARTET. Aeolian Hall.
Tues., 15. Aft.—CLARA GARIBOLDI. Little Theatre.
Tues., 15. Eve.—MUSICAL ART SOCIETY. Carnegie Hall.
Tues., 15. Eve.—HAMISH MACKAY. Amsterdam Opera House.
Wed., 16. Aft.—OLIVE FREMSTAD. Carnegie Hall.

Harold Bauer's Recital.

On Saturday afternoon, December 5, Harold Bauer played a program of Chopin compositions to an audience which filled every part of Aeolian Hall, New York. Comment on this well known artist's performance is hardly necessary, as Harold Bauer's Chopin interpretations are familiar to the musical public.

The program was as follows: Etude in C minor, op. 25; three posthumous etudes, fantasie, op. 49; sonata, op. 35; ballades in F minor and A flat, barcarolle, nocturne in C minor, scherzo in B flat minor. The octave etude in G flat and the E minor valse were added as encores.

OBITUARY.**John Chatterton.**

Under the foregoing caption few persons will recognize Signor Perugini, the name the old time tenor used when he was on the stage. Signor Perugini, to give him the title most familiar in association with him, died last week at the Forrest Home for Actors, in Pennsylvania. He was sixty years old. Born in England, he first became known here when he sang with the McCall Opera Company, after he had been appearing in Europe in grand opera. He later also sang with Patti at the Metropolitan, and finally became a member of the Casino cast, where he met Lillian Russell and married her, in 1894. The couple subsequently were divorced. Signor Perugini was a man of genial disposition and gentle ways, and had a host of good friends in New York, where he resided until about a year ago.

Charles de Bériot.

M. Charles de Bériot, the celebrated pianist and esteemed composer, has passed away, aged eighty-one, in his daughter's home at the Château de Courtempierre, at Sceaux-du-Gâtinais (Loiret). He was for fifteen years professor of one of the upper classes at the Conservatory.

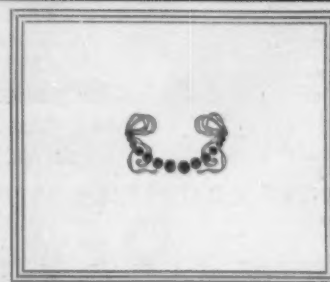
M. Charles de Bériot was born in Paris, son of the illustrious singer, Mme. Garcia-Malibran, whose second husband was de Bériot, the celebrated Belgian violinist-composer, author of many standard methods and concertos.

Richard Heuberger.

Richard Heuberger, the Vienna composer and writer, died in that city recently, aged sixty-four. He was born in Graz, June 18, 1850. Aside from the fact that he wrote a successful comic opera, "The Opera Ball," the ballet "Struwpeter" and the folk opera "Barfussle," he also was a teacher at the Vienna Conservatory, conductor of several singing societies and music critic, at various times, on the Vienna Tageblatt, Neue Freie Presse and Neue Musikalische Presse.

Ignaz Haroldi.

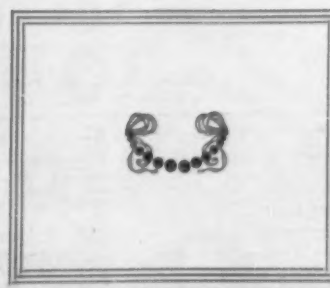
Ignaz Haroldi, a Polish violinist, who toured the United States a few years ago, died recently at Los Angeles, Cal.

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NEW YORK, WEDNESDAY, DECEMBER 9, 1914.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Felix Berber, the German violinist who was heard in America a few seasons ago, has been decorated with the Iron Cross for conspicuous bravery on the field of battle in Belgium.

Fritz Kreisler, who was killed at Lemberg by the Cossacks several months ago and then resuscitated by the MUSICAL COURIER, will give a recital at Carnegie Hall next Saturday afternoon, December 12.

Judging by the general expression on the collective countenance of the audience in Carnegie Hall at a recent concert by the Boston Symphony Orchestra it is safe to wager that the Finnish symphony never will oust the "Unfinished" symphony from its present popularity.

How in the world are Germany and England to determine the real nationality of Handel? It is a question which surely will come up when the terms of peace are ready to be discussed. In the meantime, is "The Messiah" to have its usual number of performances and its customary success in England pending the fearful question as to whether the composer is Georg Händel or George Handel.

Trustworthy information received in New York justifies the belief that the International Music Society was not disbanded at the instigation of the English members, as had been charged, but owing to the machinations of a small clique in Berlin which now is being condemned heartily on every side. The majority of the association's members desired not to allow war or politics to interfere with abstract matters of art.

Paderewski will not visit America this season, for he is too good a business man to risk a tour during war times and in a neutral country overrun for the time being with concert pianists of the first class. The Paderewski appearances in America last year were not everywhere up to the financial records of his former undertakings here. In some cities the receipts disappointed the artist and in others the receipts disappointed the local managers.

This paper alone had the courage promptly to call Charpentier's "Julien" a prodigious failure when it was done here last winter. Forthcoming Metropolitan repetitions of the work—if there are to be any—will prove unequivocally that the MUSICAL COURIER was right again, as was the case also with "La Wally," "Germania," "Le Villi," "Le Donne Curiose," "Versiegelt," "Mona," "Cyrano de Bergerac," "The Pipe of Desire," "Pique Dame," and "The Girl of the Golden West."

In the foyer of the Paris Opera is a collection of the portraits of those musical composers whose works are in the Opera repertoire. Each portrait is accompanied by a dedication which is a homage from the master to his interpreters. Lately one of a little group from the orchestra stopped before that of the German composer, Richard Strauss. "Take away that thing," said he. Suiting the action to the words he tore down the portrait and ripped it up. This is vouched for by an eyewitness.

It is worthy of note that there was no soloist at the first pair of concerts of the Los Angeles Symphony Orchestra on November 20 and 21, and that the advance program of the second pair of concerts, scheduled for December 18 and 19, also makes no mention of a soloist. If this is to be the principle on which this excellent orchestra is to be run, it is easy to predict that it will have its troubles with the public. Soloists who draw help to lessen the deficits, please the auditors and keep up the enthusiasm of the guarantors. The orchestra's divorce from the management of L. E. Behymer (who, with Harley Hamilton, built up the organization) proba-

bly is responsible for the new order of things. The result will be watched with apprehension by all those interested in seeing that the number of symphony orchestras in the United States does not decrease.

At the Philharmonic concerts on Thursday night and Friday afternoon at Carnegie Hall the "Sinfonietta" by Erich Korngold will be heard. Though the composer has given the title with the diminutive termination, the work is of symphonic dimensions and is in four movements. The second half of the program will be made up of familiar Wagner numbers, the "Tannhäuser" overture, "Waldweben" from "Siegfried," prelude to "Meistersinger," "Good Friday" music from "Parsifal," and the "Rienzi" overture.

Almost imperceptibly the performances of MacDowell's works in all forms are increasing numerically all over this country, especially on the programs of important soloists and organizations. It is a good sign and the best possible proof that the MacDowell works possess worth and vitality, for if they did not, no amount of mere championing or patriotic urging could have succeeded in making them outlive their composer so long. The "Indian Suite," the piano concertos, the piano sonatas and at least a dozen of the MacDowell songs deserve a permanent place in the world's concert repertoire and now seem to be in a fair way to win it.

Weber's "Euryanthe" faces an early revival at the Metropolitan, and our local musicians rejoice at the opportunity to become acquainted with this long neglected work of Weber. They rejoice at the opportunity, we say, but they will not go to hear "Euryanthe," for our local musicians are never, or at least hardly ever (as Gilbert once wrote) seen at the Metropolitan. Whether the general public will be interested in the Weber work is to be doubted, but Giulio Gatti-Casazza evidently is making the production as a labor of love and of reverence for musical art considered from its historical side. Every opera given at the Metropolitan is not a box-office asset.

Several conferences between Henry Russell since his return to Boston last week and the directors of the Boston Opera have not changed the decision to abandon the season of 1914-1915. Not unless the theatre is rented by some visiting company will there be any opera performances given there this season. However, we are led to understand that these deliberations have confirmed the possibility of opera in Boston for next season. Mr. Russell is to leave for New York and Chicago as a beginning toward the working out of these possibilities. The rumor that the two cities just mentioned intend to combine opera forces (that is, use the same company) has no basis except a plan outlined by Mr. Russell purely as a suggestion.

It is reported that six principals of the Century Opera Company, now in Chicago, have volunteered to reduce their salaries twenty-five per cent. in consideration of the lack of financial success which is attending the performances of the organization in the western city. The trouble, however, lies not in the amount of the singers' salaries, which are well earned, but in the indifferent attitude of the public of Chicago, which seems like New York to prefer opera of the brand known as "star." We had hoped for better artistic understanding from our sister city, which in musical matters often has shown itself to be far more independent and perspicacious than the metropolis. If Chicago rejects the Century Opera project, perhaps other inland localities will patronize it. At any rate, the company seems destined to undertake further early travels or else to acknowledge the final collapse of an idea which was fine in the conception but foundationed on an altruistic dream rather than based on a practical demand or even an artistic need.

GERMANY'S MUSICAL MILL.

With a view to determining how much musical activity is being exhibited in Germany outside of Berlin, the *MUSICAL COURIER* commissioned Arthur M. Abell, its representative in that city, to investigate the conditions carefully through the country and to send a report of his findings. Mr. Abell's summary is appended herewith:

"The Leipzig Gewandhaus is giving its concerts as usual under Nikisch's unparalleled leadership. The program of the opening concert consisted of Beethoven's 'Egmont' overture, the Brahms E minor symphony and Max Reger's organ fantasy on the well known Lutheran choral. At the second Gewandhaus concert Schubert's 'Unfinished' and Schumann's D minor symphonies, lieder by Brahms and Wolf, and Reinecke's entre act from 'Manfred' were heard. The soloist was Julia Culp, who received an ovation. The third concert presented an Austro-Hungarian program—Liszt, Dvorák, Smetana, etc.

"The Leipzig Philharmonic Orchestra under Winterstein has not yet resumed activities, but the Leipzig Männerchor is giving concerts once a week in the Albert Hall to sold out houses. The Riedel Verein is also holding forth. This institution opened its season with a very fine performance of Handel's 'Judas Maccabeus.' Among the soloists who have given concerts in Leipzig thus far with success are Willy Burmester, Paul Schramm and Marta Oppermann. The Leipzig Opera is giving works by German and Italian composers only.

"The musical life in classic Weimar consists this season chiefly of the doings of the Court Opera. At present a very successful cycle of Mozart's operas is being given, which includes all of this master's works for the stage except 'Titus' and 'Idomeneo.' The local oratorio society is also planning a performance of Mozart's 'Requiem.' The series of concerts given by the Court Orchestra will occur this season as usual.

"The programs of the Bremen Philharmonic concerts under Ernst Wendel will contain this season among other things all of the Beethoven symphonies. German compositions only will be performed. The list of soloists for Bremen includes Franz von Vecsey, Arthur and Therese Schnabel, Frau Grumbacher and several others of fame.

"The Musikverein of Düsseldorf is giving a series of four evenings, two of which will be devoted to oratorio performances, the 'Creation' by Haydn and 'St. Paul' by Mendelssohn. The other two will be instrumental concerts. The municipal orchestra in Düsseldorf under Carl Panzner will give a series of ten concerts with prominent soloists and with strictly German programs.

"The Musikverein of Essen is to give a series of eight symphony concerts with the Municipal Orchestra under the baton of Hermann Abendroth. At these, too, prominent German soloists will assist.

"The famous Gürzenich concerts in Cologne will be given, but in limited number only. Thus far six have been announced, for which the prices of admission are considerably less than ordinarily. The programs will be chiefly classical. In the place of Fritz Steinbach, who retired from his post last summer, Gustav Brecher and Hermann Abendroth will officiate.

"The Munich Court Orchestra will give eight subscription concerts and two extra concerts, making ten in all. The program of these will also be chiefly classical and will include all the Beethoven symphonies. The prices of admission in Munich, as in most of the other German towns, have been reduced.

"The symphony concerts of the Wiesbaden Royal Orchestra under Hugo Mannstaedt will be given as usual. The program of the first one, which was largely attended, consisted of Weber's 'Euryanthe'

overture, Strauss' 'Tod und Verklärung' and Brahms' C minor symphony.

"Dortmund, Magdeburg, Frankfurt, Halle, Chemnitz, Mayence and many other towns will give their regular series of concerts with the local municipal orchestras, although in most instances the number of concerts as well as the prices of admission have been reduced.

"Coburg's Opera recently gave the premiere of a new opera, 'Der faule Hans,' by Alexander Ritter. The conductor was A. Lorenz.

"Prof. Friedrich Brandes not long ago conducted two sacred concerts in the Dresden Kreuzkirche. Over 7,000 persons attended.

CURIOSITIES OF MUSIC.

If Israel Disraeli, father of the famous statesman, Benjamin Disraeli, could win a permanent position in the history of the English language by his "Curiosities of Literature," why can not some patient seeker find material for a volume on "Curiosities of Music"? The curiosities exist. We are constantly running across them in unexpected places.

Schumann, for instance, begins his "Manfred" overture with a syncopation which, of course, is altogether void of effect because there was no rhythm established to make syncopation recognizable. It exists only on paper for the reader of the score and not at all for the hearer. Music that is for the eye rather than for the ear may justifiably be included in the volume on curiosities. It is Schumann, too, who has put at the beginning of one of his movements, "As fast as possible," and later on has added, "Still faster."

The soprano parts of some of the choruses in Beethoven's "King Stephen" are so absurdly high that they are veritable curiosities.

But the great gold mine of musical curiosities is mainly to be found in the expression marks of some of the new and advanced composers of our day. A

teeming Golconda of these curios was sent to the *MUSICAL COURIER* recently. With the value of the music itself we are not concerned at present and we shall mention neither the composer nor the publisher.

From among the many directions in English, German, Italian and in signs, we select some of the English phrases intended as guides to an intelligent interpretation of the music:

"In a weird manner," "with intensity, but subdued," "with veiled cheerfulness," "fatefully," "less tensely," "ethereally," "dartingly," "ecstatically," "enthusiastically," "playfully," "rather slower," "cautiously," "timidly," "faster with some timidity," "lugubriously," "vexatiously," "almost frantically," "in reminiscent mood," "even prankish in manner," "coquettishly," "coaxingly," "boisterously," "trickishly," "with good humor," "barbaric throughout," "with gradually increasing wildness," "sturdily," "meditatively," "somewhat revived," "entreatingly," "gleefully," "soaringly," "with hilarity."

The last page in the album ends with a whole measure of rest, at the end of which the composition is presumably supposed to terminate. This rest is preceded by the chord, G A B C E, five times repeated.

We reproduce a section from the middle of one of the pieces. The reader will see that it is a study in monotone. The success or failure of this passage hangs on the rhythm and the dynamics. Considerable charm results from a delicate and soulful interpretation of the three measures of whole rests at the end of the passage. The profoundly emotional effect of that final burst of silence depends on the non-performance of those rests in perfectly equal divisions of nothing. It is most inartistic to get more nothing into one measure than into another. A marked distinction must be made between pppppp and ppp, even if ppp has to be played loud in order to have something to diminish from. Perhaps the composer wants the pppppp to be considered like the concept of a chemical atom—that is to say, something which no one has ever seen, but which cannot be disproved.

faster.
Schneller.

dim. - - - *mf* *dim.* - - -

Faster. Schneller. *Faster. Schneller.* *Faster. Schneller.*

dim. - - - *pp* *dim.* - - - *1* - - - *1* *dim.* - - - *1* - *2*

Faster. Schneller. *Faster. Schneller.* *In exact time Im Zeitmaß*

1 *2* *dim.* - - - *1* *4* *1* *6* *dim.* - - - *1* *8*

1 *12* *dim.* - - - *1* - - - *pppppp*

POPULAR SONGS.

In a recent issue of "T. P.'s Weekly" (London) there is an interesting article by the editor in reply to a critic who found fault with "It's a Long Way to Tipperary," and regretted that the taste of the British soldier was so low. The words of the editor are worth repeating:

"Many otherwise amiable folk think it a little degrading that our soldiers should prefer to set their fighting to what are contemptuously called 'music hall songs' rather than to more imposing song structures, such as the 'Marseillaise' and the 'Wacht am Rhein.' There is a curious mental kink in all such criticisms of the tastes of the common people which, to my mind, reveals the almost impassable gulf between the cultured few and the uncultured many. Culture seems to kill psychological insight. It helps us to understand ideas and to work out problems with logical exactitude, but it always neglects the final human equation which, in the long run, is the only thing that matters. . . . It is quite a chance that our soldiers sing 'Tipperary.' Two years ago they would have sung with equal gusto 'We All Go the Same Way Home.' The thing to remember is that it is not always the musician or the poet who makes songs. Songs are made also by the circumstances under which they are sung. Some songs, the oldest and the best, have neither authors nor composers; they seem to have grown out of the national life and to have gone on living because the national life has lived. Thus 'Tipperary' has been reborn. In the ordinary course of things 'Tipperary' would have passed into the limbo of forgotten popular airs, but Mr. Thomas Atkins (the British soldier) has done for it what its author could never have done; he has given it immortality."

Of course, it remains to be seen what kind of immortality "Tipperary" is to have. It's a long way to an endless immortality. If "Tipperary" enjoys the strictly limited immortality—otherwise everlasting life—of that paragon of melodic charm and rhythmical splendor, "It's a Hot Time in the Old Town Tonight," which was floated to fame on the emotional waves of our Spanish-American war, it will do well. "Dixie Land," "The Battle Hymn of the Republic," "The Star Spangled Banner," might never have become known to the nation if the emotional fire that is kindled in battle had not set them ablaze. Surely no cultured or uncultured person in cold blood would have selected the tune of "The Star Spangled Banner" as the national anthem of a great nation. But there it is, and the wars of 1814 and 1864 made it what it is.

War made popular all over the continent of Europe the tune of "Marbrouk," a corruption of Marlborough. That old melody now does duty in American on convivial occasions when bibulous and boisterous youths deem it necessary to state with emphasis that they "won't go home till morning." Another famous French song found its way into England and became enormously popular with the army. We refer to the vivacious "Ca ira." One of Purcell's instrumental airs happened to be selected by the author of a foolish and nonsensical ballad called "Lilli Burlero." It struck the popular fancy and was sung all over England. Dr. Percy, in his "Reliques of Ancient English Poetry," says that "the rhymes, slight and insignificant as they may now seem, had once a more powerful effect than either the Phillippics of Demosthenes or Cicero, and contributed not a little towards the great Revolution of 1688. A contemporary writer, Burnet, relates that "a foolish ballad was made at that time, that made an impression on the king's army, that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect."

It never seems to have occurred to these writers that the emotional upheaval of those troubled

times had much more to do with the making of the song than the song had to do with causing the revolution.

It was a fortunate chance that Austria had one of her most illustrious sons, Joseph Haydn, on hand at the right time to profit by the Napoleonic wars and compose the beautiful Austrian hymn.

And it is equally unfortunate that such a commonplace tune as "Tipperary" should have been on deck when the present war was launched. It has a vogue to which its intrinsic merits do not entitle it. At the same time, it must ever be kept in mind that the finest product of a musician of culture is useless if it cannot be made the vehicle of the emotions of the multitude. Mendelssohn's "Spring Song" and "Wedding March," Schumann's "Träumerei," Rubinstein's "Melody in F," Nevin's "Rosary," Chopin's "Funeral March"—to mention haphazard a few of the hackneyed successes—appeal to the public. Fortunately these popular works are works of art of great merit. They have something in them that required no war to make them attractive to the multitude. "Tipperary" is a poor specimen of an art song; but it has caught the ear of a public already stirred by the emotions of war-time. We hardly think it will outlive the war. But whether it does or not, it is as well for the musician to note the important fact that a composition may be logically correct and psychologically wrong. The composer who lacks the psychological something which attracts the sympathy of his hearers in general is a failure, no matter how logically perfect his work may be when measured with the standards set up by the science of musical theory. The composer who cannot learn to employ musical science to help him express more clearly and powerfully the psychology of the art is doomed to neglect and oblivion. These popular composers strive only to reach the hearts and sympathies of their hearers. They do not know that a highly cultured musician gets a certain amount of pleasure from fine style and great skill even though the emotional appeal is small.

But, after all, which is best and which worst?—to travel along the wrong road with perfect style and art, or to plod along the right way with poor art and an uncouth taste?

CRITICIZING THE CRITIC.

Mr. Webster is the music critic of the Chicago Tribune, and Mr. Webster has been much abused recently by some of the Chicago musicians, who object to the tone and the content of his writings on the tonal art. The dissatisfied ones indited letters to the Tribune, but all they got for their pains was the spectacle of Mr. Webster continuing his writings and the Tribune supporting Mr. Webster by endorsing him in an editorial.

It stands to reason that no reputable newspaper would discharge any of its staff under such fire as Mr. Webster is undergoing, for such a dismissal at once would reflect on the judgment of the Tribune for having placed Mr. Webster in the position he now occupies. To point out a critic's technical mistakes is one thing, but to attack him personally with abuse and ridicule is quite another matter and carries no weight with an editor.

From what we have seen of Mr. Webster's writings we should say that he is not likely to make many technical errors, for he does not criticise music from the technical side, but confines himself more to generalities and to the recording of facile impressions. It is a method which has its advantages and should not be decried unreservedly. The critic who acknowledges frankly that he is not voicing eternal profundities, but merely expressing personal and transient opinion—swept aside after breakfast with the eggshells and the newspaper itself—is a person very much to be respected and often may be read with profit and entertainment.

The pernicious (and pathetic) critic is the one who takes himself seriously. When he is taken seriously by the editor his destructive activity usually ends summarily.

Strangely enough, just after writing the foregoing words, we chanced across a quotation from F. M. Colby's "The Journalist and His Betters," and it is so applicable to the owl critic we have just described that we reproduce the passage herewith:

And there is another burden that the newspaper man is free from. He does not have to talk in such a very large way about his work as art, or to feel oppressed with that sense of responsibility for nature's priceless gifts. Being without worries of this kind, he has more chance to meet people on equal and agreeable terms. That is the great thing about being unliterary and uneternal. You do not have any of those dreadfully serious duties toward yourself. You are not obliged to sing psalms to the holy things inside you or to act as if you were a special little ark of the covenant for something that no one but yourself knows the value of. That leaves you leisure and a light heart—a low level, but with its humble joy. A newspaper man does not envy the general run of authors. He would be scared to death by the consciousness of all that talent. Indeed, if he should ever feel inside him what certain literary characters sometimes call their "muse," he would see a doctor and take something for it.

KREISLER'S EXPERIENCES.

Fritz Kreisler, now in New York, returned to this country via Berlin, and while there talked freely to our Berlin representative, who reports as follows:

"I had the pleasure of spending an afternoon with Fritz Kreisler on Saturday. It was Kreisler's intention to rejoin his regiment at the front, but the wound in his right leg produced by the lance of a Cossack is much more serious than he at first realized. The great violinist now walks with a pronounced limp. Marching or even standing for a long time is now quite out of the question with him, so he has been compelled to renounce all future military aspirations. This is news that the musical world will hail with joy; there are thousands of lieutenants, but there is only one Kreisler. The violinist was one of few in his company who escaped with his life. Shortly after the battle in which he was injured, his company led an attack on the Russians, and in this battle every officer and most of the men were killed. If Kreisler had been with them his life in all probability would have been sacrificed. The musical world cannot afford to lose a Kreisler. So the news that the wound in his leg prevents his returning to the front should fill with joy the hearts of all who ever listened to Kreisler's wonderful, thrilling tones.

"While Kreisler and I were walking down the Friedrichstrasse on Saturday afternoon we met a great number of German officers and soldiers. They one and all saluted their Austrian comrade with great respect and reverence. In going about town Kreisler in his Austrian uniform attracted a great deal of attention. Since he can be of no further use here to his country, Kreisler decided to sail for America, where he should have arrived safely by now. Fortunately he can play the violin as well as ever. His left arm was not affected at all and the injury to his right shoulder caused by the blow from a hoof of a horse has improved so that he can play again.

"I was much interested in hearing from Kreisler's own lips the description of the great battle in Galicia. For twenty-one days the violinist did not sleep under cover, having been compelled to spend the greater part of the time in the trenches. He said that there were about four times as many Russians as Austrians participating in the battle. The fire of the Russian artillery, he said, was very effective, but the infantry proved to be singularly inferior, and as to the élan and impetuosity of the Cossacks, he says, that is all a myth. The Cossacks proved themselves wretched cowards; they are the worst fighting men in the whole Russian army, it seems."

NO MUSIC IN PARIS.

"Paris, la Ville Lumiere, is still steeped in melancholy, darkness and silence, despite the continual good news arriving from the theatre of war," writes J. F. Delma-Heide to the *MUSICAL COURIER*. "The streets remain deserted at night," he continues, "although at the hour of the 'aperitif,' a short time before sunset, the main thoroughfares, the grand boulevards, are animated with crowds of old-time Parisians and strangers (French, Belgians and English). Cafes are closed at eight and restaurants at about nine o'clock—after which beautiful Paris becomes a city of the dead. There are no theatres open, no Opera or Opera-Comique, no music halls or variety shows; only a few cinematograph exhibitions cater to public interest. Thus Paris lives and waits and watches for the final success of which she feels well assured.

"Many thousands of artists are in these dark times unable to utilize their art, consequently their sources of revenue are cut off. They know that none has the heart to be gay, but they say: 'We, too, have the same anguish, yet we must not die of hunger. We will not ruffle the tenderest feelings nor add one pang to bruised hearts, but give us the possibility to earn by our own talents the wherewithal to live.'

"During the siege of 1870 the war songs sung by Mmes. Thérèse, Bordas, Amiati kept the patriotic flame burning very bright in Paris. Also in these hard times, it is well to remember that a percentage of the receipts goes to the Public Assistance.

"Carmen Vildez has pleaded the cause of the Parisian singers, who are sure that songs by Victor Hugo, Coppée, Dérourdède, which they would interpret, could but console, soothe and reanimate all one's patriotic courage."

FRENCH WAR SONGS.

One hears of "Die Wacht am Rhein" and "Tipperary," but it seems to be forgotten that Frenchmen, too, always have sung in marching to the front, and have other national songs beside the "Marseillaise."

Without going back so far as Taillefer, the boon companion of William the Conqueror, who won the Battle of Hastings to the sounds of the "Song of Roland," Olivier, Charlemagne and his Paladins, a hundred examples could be quoted of this gay bravery from the French nation's history, the times of Henry of Navarre, of Villars, Denain, and above all during the Revolution. There are innumerable patriotic songs of this period. Lyric specimens sometimes lively, sometimes sad, the "Bastille," the "Rights of Man," the "Forced Loan," the "Invasion." The last bursts into splendid lyricism. For the October 22, 1792, the French had the following:

"Que le grand roi des Hulans,
Des pandours et des Brigands,
Ait cru prendre pour ses peines
La France en quatre semaines,
Sans obstacles en son chemin," etc.

"GUNSGRAD."

Raoul Gunsbourg, impresario of the Monte Carlo Opera, whom a fanciful correspondent accredited with the intention of changing his name to Gunsgrad, sends the following:

"MY DEAR DIRECTOR—If I were Russian, as your correspondent playfully says, Gunsgrad would not suffice me; Gunsgradoff at the very least would be necessary. But I am French, French from father to son. Please allow me therefore my very French termination 'bourg.' If the government should decide to change the name of Cherbourg to Chergrad, I will go so far in my admiration of Russia as to re-

move from the Boulevard of the Tour-Maugrad to that of Grad-la-Reine. Many thanks from

Yours sincerely,

RAOUL GUNSBURG."

THIBAUD NOT COMING.

In a letter which Loudon Charlton has received from Jacques Thibaud, the French violinist states that he has gone to the front, and therefore will be unable to fulfill his engagements in America this season. The letter, which was written under date of November 11, is as follows:

Alas! very dear sir, I must definitely abandon the hope of filling my engagements in America this season. France, still unhappy by the presence of the Germans, has need of all those who are able to serve her. I remain by orders, and by duty in the army of my country, and beg to be excused by all who counted upon me this winter. I am on the staff of General Galieni, and have had the honor of going in my automobile twenty or more times to the extreme front of the gigantic battle which has been raging daily for nearly three months. I have seen great, noble and sad things. I will never be able to tell you how the sympathy of your compatriots has touched French hearts.

Here, your people are wonders of marvelous courage and devotion. One sees them give of their best in the hospitals with an untiring ardor. Men and women are working with all the nobility of your wonderful people. But the war will be long, alas!

I had read that my dear friend, Fritz Kreisler, had been killed. My sincere regard and admiration for him made me suffer much. I now know it was a false rumor, and I am profoundly glad of it.

My desire and hope was to do my duty toward my country and to fulfil my engagements in the United States at the appointed time, but this plan I must now renounce. Tell all those who had invited me to play for them that I hope not to be killed, and that I further hope to make a long and successful tournée in America next year. I will send news from time to time.

Au revoir, dear Mr. Charlton. Believe in my sincere regrets and make my excuses to every one.

BARCELONA "SHOULD WORRY."

One of the places which does not seem to be musically harmed by the war is Barcelona in Spain, where the opera season is being carried on at present on a large scale at the Gran Teatro del Liceo. Among the conductors are Pietro Cimini, A. Guarnieri, while the German operas ("Meistersinger," "Siegfried," "Tannhäuser" and "Parsifal" in Italian) are being conducted by Franz Beidler, whose wife, Isolde, figured in the recent suit to establish her legitimacy as a daughter of Wagner. The repertoire includes many of the standard Italian works, outside of Puccini's operas, and that seldom given composition, Bizet's "Pearl Fishers." The young American singer, Meta Reddish, is in the company.

YSAYE FOR NEW YORK?

Many inquiries have reached the *MUSICAL COURIER* regarding the present whereabouts of Eugen Ysaye, who was reported by the daily newspapers to have escaped from Ostend to England after suffering severe hardships in his own country. At this moment Ysaye is living at Tunbridge Wells, and can be reached there in care of Mrs. H. Van den Berg, Broadwater Court. Some of his influential New York friends have cabled to Ysaye, offering him a home and work in this city.

ON ADVERTISING.

One step won't take you very far,
You've got to keep on walking.
One word won't tell folks what you are;
You've got to keep on talking.

One inch won't make you very tall,
You've got to keep on growing;
One little ad won't do it all,
You've got to keep them going.

AUTHOR UNKNOWN.

A QUESTION OF NATIONALITY.

So many false reports and wild rumors are printed in the newspapers nowadays that it is often difficult to distinguish the true landscape from the cloud drawn mirage.

We have therefore (even though we have published the rumor and commented upon it at the time) not the slightest chance at present of verifying the statement that Saint-Saëns has asked French audiences not to listen to the music of Wagner. Wagner is reported to have made some uncomplimentary remarks about the French in 1870. For the life of us, we cannot understand why two great men should descend to a war of words. France's ancient and hereditary enemy, the once "perfidious Albion" and the present "dear England" of the newly hatched friendship, cherishes no ill feeling against the German Wagner, however unpopular the Kaiser may be in the tight little island.

The program for a concert given by the Queen's Hall Symphony Orchestra in London, conducted by the Englishman, Sir Henry J. Wood, contained the "Parsifal" prelude, "Albumblatt," Senta's ballad from "The Flying Dutchman," overture and Venusberg music, and the march from "Tannhäuser," "Entrance of the Gods" from "Rheingold," funeral march from "Götterdämmerung," Telramund's address from "Lohengrin," and the overture to "Meistersinger." A second concert contained works by Humperdinck and Richard Strauss. On another night a concerto by the Germanized Britisher, d'Albert, and a song by the Anglicized German, Henschel, were given.

A later program was as international as the most ardent champion of peace and brotherly love could wish. The names on the program came in this order: Wagner, Berlioz, Saint-Saëns, Järnefelt, Liszt, César Franck, Grieg, Massenet, Liszt, Ponchielli, Dvorák. Native English and neutral American composers had nothing to do with that Continental conglomeration.

Whatever praise or blame England is to get for her share in the war, it is certain that the English are not allowing their political prejudices to narrow their musical judgment. In their orchestral tastes they are frankly German, and unless Kitchenner can show them some strategic gain in renouncing German music, they will probably stick with their proverbial tenacity to their favorites.

Yet Saint-Saëns' warning to the French has a good deal of common sense in it. French music is not robust like the art and architecture of France. It is a delicate flower with an aroma of its own. Too much of the strong, exhilarating music of Germany is not good for the individuality of the gentler muse of France.

But in France, however, as in England, the composers have very little, if anything, to do with the programs offered to the public. Throughout the world all programs are selected with the object of pleasing the great public. If it so happens that English and French audiences will pay more to hear German music than they will lay out to encourage native composers, then the native art must suffer in two ways.

First, the composers lack the needed stimulant of public encouragement; and, secondly, the taste of the public is being formed for exotic art and turned against the productions of native artists. All the composers of England and France can do—and let us add American composers—is to write either in the national idiom for a small, half hearted public, or become second rate imitators of the foreign music which the great public extols.

If Saint-Saëns' reported opposition to Wagner is the result of the war we cannot agree with him; although we perhaps understand why a highly strung and sensitive composer should feel so keen-

ly for his native land that he includes among his enemies a great composer thirty years dead.

But if Saint-Saëns means that France is losing its native musical speech and is learning to lisp with a foreign accent we are heartily in sympathy with him. Nothing is more musically ridiculous than a composer with a French or Italian temperament attempting to write music in the German style, unless it be a ponderous and guttural speechless German essaying the part of an actor in a sparkling comedy by Molière.

As for the English, let them keep to their international programs. There is an English style, without a doubt; but since the age of Charles II England has fallen behind in the musical race. Perhaps Arthur Sullivan alone has won an international name as an English composer, and then only as a writer of the lightest musical comedies. His works are more English in style than French or German, or Russian or Italian, and he had a genuine gift of melody and genuine vitality. He had the ear of the British public as no native composer had since the days of Purcell. Nevertheless, when it was proposed to put a bust of Sullivan in one of London's music schools a storm of protest was raised by the conventional and academic composers of England, who maintained that Sullivan was not a representative English composer. He certainly was not representative of that great body of English composers, who, though highly trained and intelligent, are emotionally torpid and whose well written and often ingenious works are so monotonously placid. If a long and a strong dose of international programs and a difficult and costly war will give the gentlemanly and comfortable composers of England a good emotional shaking up the future musical historian may have cause to bless the year 1914.

Even as it is, it looks as if the war was getting on the nerves of sundry British musicians and causing them to talk fustian and act foolishly. We refer to the report that Sir Frederic Cowen and Sir Edward Elgar, among others, have formed a committee to boycott Germans who earn their living by music in Great Britain.

Of course to us Americans such an action seems childish because we cannot feel what the emotional tension is in a land engaged in a destructive war. We have pointed out, at the beginning of this article, what Sir Henry J. Wood is doing for German and other foreign music in England at present. Incidentally we may add that Sir Henry plays foreign music because the British public wants to hear it, and, by inference, does not care very much about concerts devoted to Elgar, Cowen and other boycotters of Teutonic art.

Saint-Saëns, so it appears, wants Wagner ostracized. And what did Wagner himself do, a few years ago? He begged the women of Germany to boycott Parisian dresses and styles and wear the national costume of the German Hausfrau. Truly, these great composers are excitable people. Some of them get excited without being great—as, for example, the boycott committee in England. Beethoven in his day had a touch of nationalism. He decided for a time to boycott the Italian language and actually published a sonata for the Hammerclavier, which many persons think must have been some new kind of instrument. The Hammerclavier was only a German name for the same piano for which Beethoven had been writing since childhood.

But this boycott of German musicians living and working in England is the climax of foolishness. We presume these German musicians are giving services worthy of the money they receive. If they work for less pay than the Britishers, why do not the British musicians form a union with a standard wage? We have a high regard for the rank and file of British orchestral players. They are intel-



Ulk, of Berlin, calls the above caricature "Bordeaux S'Amuse" and writes: "Wagner's music is to be banished in France. As a substitute the newly padded Sarah Bernhardt will dance in the Russian Grail."

ligent, skillful, equipped with high grade instruments, and are unusually good sight readers. We very much doubt if they have anything to do with this movement of the disgruntled composers who cannot hold their own in competition with the great German, French and Russian composers. We are really sorry to record these aberrations of musicians. It is a thousand pities that the wrangling of the battlefield should be permitted in the temple of the muses. We have a kind of vague suspicion, however, that the Briton is more brilliant on the warpath than in the creation of music. But when we remember Wagner—who was assuredly a creator of great music—we confess our inability to diagnose the nervous disorders of composers during war time.

Perhaps old Dr. Johnston was right when he checked Boswell's enthusiastic praise of music with the remark: "Sir, I should never hear it if it made me such a fool!"

ZECKWER WINS PRIZE.

A Cleveland, Ohio, \$100 prize contest for a composition for mixed voices and piano accompaniment (to Gilder's "The New Day") was won by Camille Zeckwer, of Philadelphia. The judges were Wilson G. Smith, Johann H. Beck, and James H. Rogers. Wilson G. Smith's letter of notification to the director of the Mendelssohn Club (of Cleveland), which gave the prize, reads as follows:

Cleveland, Ohio, November 25, 1914.

MY DEAR MR. SAFF—In making our adjudication of the prize offered by the Mendelssohn Club we were guided in our choice by these points which we regarded as essentials in such an adjudication. First, originality; second, musicianship displayed; third, the fitness of the musical setting as complementing the sentiment of the verbal text, and lastly the adaptability of the composition to the requirements of the Mendelssohn Club, of which you are director.

The setting of Mr. Camille W. Zeckwer seemed in our judgment to realize the most fully these essentials. It is, therefore, with much pleasure that we submit herewith our report in the matter.

It might be well to add that several of the other compositions examined fulfilled the requirements of one or more of the points stated, but Mr. Zeckwer seemed to meet them all the most fully.

Very truly yours,

(Signed) WILSON G. SMITH,
for the Committee.

Fourteen Saturday night performances at popular prices are to be given at the Metropolitan beginning January 23 and ending April 24. The prices are to range from seventy-five cents to three dollars.

On National Hymns.

[From the New York Evening Post.]

It is rather surprising that two of the world's greatest national anthems were created by prominent composers of their countries. Haydn wrote the Austrian "Gott erhalte Franz den Kaiser," while the Russian hymn, the most majestic and inspiring of all patriotic tunes, was composed by Alexis Lvoff; and what is more astonishing still, was composed to order. The story of how it happened is told in detail by Lvoff in his memoirs, and is quoted in English by Mr. Montgu-Nathan's recently published "History of Russian Music" (Charles Scribner's Sons). In 1833 this composer accompanied the Emperor Nicholas on his journeys to Prussia and Austria. On their return he was informed by Count Benkerdorf that the Czar had expressed a regret that the Russians possessed no national hymn, and that, being tired of the English tune which had been used as a stop-gap for a long time, he wished him to attempt to write a Russian anthem. "This momentous duty," Lvoff continues, "seemed likely to prove difficult of accomplishment. In recalling the British anthem, 'God Save the King,' which is so imposing; the French song, so full of originality, and the Austrian hymn, of which the music is so touching, I felt and fully appreciated the necessity of accomplishing something which would be robust, stately, stirring, national in character, something worthy to reverberate either in a church, through the soldiers' ranks, or among a crowd of people, something which would appeal alike to the lettered and the ignorant. This consideration absorbed me, and I was perplexed by the problem of fulfilling all these needs."

One night, on returning to his quarters at a late hour, he conceived and wrote out the tune of the hymn on the spur of the moment. The next day he went to Joukovsky (who had suggested the subject of the most popular of all Russian operas, Glinka's "A Life for the Czar"), and asked him to write the words to go with the tune. When at last all was ready, the choir of the Court Chapel was assembled and, supported by two orchestras, sang the hymn. The Emperor was so delighted that he had it repeated several times. "It is really superb," he said in French to the composer, and the Minister of War was promptly informed that the new hymn was adopted for the army. The composer received a gold snuff box adorned with diamonds, and the Emperor also ordered that the words "God Protect the Czar" should be added to the armorial bearings of the Lvoff family.

On August 24, 1856, the Gazette Musicale contained this notice: "Lvoff's popular Russian anthem will be sung in three different ways on the occasion of the Emperor's coronation during the display of a firework set-piece which will represent in chronological order the portraits of the Czar's Peter the Great, Nicholas, and Alexander II. The first time the hymn will be rendered by a chorus of a thousand voices; the second time by the whole chorus and the military bands, and the third time to the accompaniment of cannons, which will be discharged by electricity."

Gounod wrote a fantasia for piano and orchestra on this Russian hymn. Rubinstein harmonized it grandly; but the most effective use of it is made in Tchaikowsky's stirring overture "1812," in which the noble theme is heard battling, as it were, with the inspired "Marseillaise."

No Prussian Composers.

[From the Yorkshire (England) Post.]

Most people, I suppose, realize that the warlike ambitions of the German Empire are concentrated in the Kingdom of Prussia, and that in this, as in other matters, there is far from being sympathy between the northern and southern states, in most of which a Prussian is hardly a persona grata. But I doubt if it is generally realized how marked the distinction is when we come to consider the music of Germany. As a matter of fact, not one of the great German composers was a Prussian. Bach, Handel, Wagner, and Schumann were Saxons (Bach was born in the little state of Saxe-Weimar); Mendelssohn and Brahms were born in the free Hanseatic city of Hamburg; Beethoven, of Dutch extraction, was born at Bonn, on the Rhine, which did not become Prussian till many years after he had left it for Vienna; Weber, born at Eutin, in the Duchy of Oldenburg, was of an Austrian family; Gluck and Richard Strauss belong to Bavaria; Haydn, Mozart and Schubert were Austrians (the first being strictly a Croatian); Spohr was born in the Duchy of Brunswick. Berlin can, indeed, boast of one successful composer in Meyerbeer, but without going so far as to adopt the description of this musician as "a Jew banker to whom it occurred to compose operas," or the strongly adverse judgments of Schumann, Mendelssohn and others who anticipated the general verdict of musicians, it cannot be said that Prussia has much reason to be regarded as a centre of musical culture on the strength of this one very doubtful name.



The Jury at Odds.

In a recent number of the famous Hale program book of the Boston Symphony Orchestra concerts, friend Philip quotes a number of ancient opinions on the subject of Beethoven's piano playing. Needless to state—for art changes but the times do not—the opinions were at variance. "Some years ago in Boston," Philip Hale reminds his readers, "Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?" The Hale remarks continue: "Today you often hear a pianist reproached for his interpretation of Beethoven's music, 'No, his performance was not in the spirit of Beethoven.' If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: 'He is an interesting pianist, but he should not attempt to play Beethoven; he had better stick to Chopin or Liszt?'"

Of course, one can understand differences of opinion when they concern matters of taste or relative questions in music. But how about such a positive subject as whether a singer is in good voice or bad voice? Take, as an example, the criticisms in the New York daily newspapers recently (December 1, to be exact) about the performance of Geraldine Farrar as Madame Butterfly at the Metropolitan the evening before. Here are excerpts from them set down without the changing of a word:

Evening World.

Geraldine Farrar made her first entrance, climbing the hill, from behind the scenes, singing on the key, a rare thing for her to do.

Herald.

Miss Farrar has seldom sung the music better, barring the trying entrance aria, which seemed to cause her some difficulty.

Press.

The popular American soprano was not in good voice, her high tones, in particular, sounding peculiarly harsh and grating.

Herald.

Miss Farrar has seldom sung the music better.

Sun.

When she did essay to push her tones a little they were not good.

Tribune.

Last night she was in excellent voice and sang discreetly.

Mail.

One is inclined to wish that the music of "Butterfly" did not move so constantly among the higher tones, particularly after having heard Miss Farrar's satisfying mezzo-soprano in the lower range of Carmen. Yesterday she wisely omitted several of the highest notes altogether.

Staats Zeitung.

Miss Farrar was exceptionally well disposed vocally.

Times.

Miss Farrar was not in her best voice in the first act, and in certain passages, notably in the long duet with Pinkerton, it had not all the beauty of tone that is hers.

Evening Post.

Throughout the evening her singing combined vocal beauty with emotional sensibility of the most subtle kind.

One feels inclined to echo Philip Hale and say: "Which opinion is the true one?" You pays your money for the newspapers and takes your choice.

The World Disasters.

Mary Garden announces that she will not sing for a year, and also that no great musical work will be written

while the war lasts. It is proper that Mary should place the greater calamity first.

"La Bohème."

Beau Broadway, in the Morning Telegraph, has some new definitions of Bohemianism which should interest the fraternity which wears its hair long for the same reason that it wears its shoes long. The Beau says: "I have read poems celebrating Bohemia, but my mother, when I was quite a child, put me off Bohemianism, whatever it was, by saying that a Bohemian was one who wore his nightshirt in the daytime. A friend of mine once said a Bohemian was one who was listening to Beethoven's symphony when he should be paying the gas bill. A combination of the two

not enjoy any music that is tuneful. Operas that enthrall, that hold the interest to the last second. Music that you are familiar with, wonderful solos, sung by artists, who have been made famous by their exquisite rendition. Beautiful duets sung as only the world's greatest singers can sing them. Tuneful quartets, interweaving melodies that will haunt you for days. Sextets that will live as long as music is played or sung, and choruses that will inspire to lofty ideals and compel encore after encore. The kind of opera enjoyed by the 'Tired Business Man.'"

Prize Contest.

We are fervidly in favor of program annotations at concerts, and to show their usefulness, we intend to reprint some of them from time to time, and let readers guess the names of the compositions to which the annotations refer. The one who guesses the largest number of correct titles will receive a chaste and handsome prize at the end of the contest. We start this week with a symphony, a very well known symphony. The description is taken from the program of one of the American symphony orchestras. Here it is:

"There is no introduction to the first movement, which commences quietly but determinedly with its principal theme, given out by the first and second violins in octaves in conjunction with soaring *arpeggios* for the violas and violoncellos—all over a harmonic background supplied by the basses, horns and woodwinds. The immediate development of this theme is quite brief, leading straightway to the appearance of the following motive in some of the horns and woodwinds (musical example), the opening figure of which figures prominently throughout the remainder of the movement. This soon leads into the second subject, begun in the woodwinds and continued in the strings. (Musical example.)

"Some free developments follow of the opening measures of quotation No. 2 and other subsidiary materials, which fill out the remainder of the first part of the movement.

"The free-fantasia (the first part of the movement is not repeated) starts with some suggestions of the first theme in the woodwinds, quickly resolving into a partial repetition of the theme itself, as it appeared in the beginning. This soon veers off, however, into a prolonged and exceedingly elaborate development, which may be described briefly as running mainly on figures from the first theme and quotation No. 2, and finally coming to an end with some sustained chords for the wind instruments, offset by undulating *arpeggios* in the strings. Then begins the recapitulation with the orthodox restatement of the principal theme, in the violins, as at the commencement. The other materials already pointed out follow in regular order, the whole leading to a fine *coda*, which brings the movement to a powerful and effective climax.

"The second movement opens in the horns with a motive from which its leading theme is evolved; the woodwinds enter and then the clarinet announces the theme proper, over a *pizzicato* accompanied from the strings (musical example), embellished by a counter melody in the violas and bassoon, and running counterpoint in the first violins. These melodies the composer has developed and combined into a composition of great romantic beauty, which finally concludes softly with a short *coda* founded on the first one.

"The third movement opens with the following theme in the full orchestra, *fortissimo*. (Musical example.)

"As it reappears now and again, this theme is subjected to extensive modifications, the intervals between the several repetitions being filled out with contrasting episodic materials, chief among which is the following, the second theme proper. (Musical example.)

"The theme from which the composer developed the finale is given out directly by the wind instruments in harmony, the theme proper being the melody to be perceived in the upper voice of the following illustration. (Musical example.)"

Which symphony is the foregoing? Send in your an-



WHAT THE AVERAGE LONDON RESTAURANT BAND LOOKED LIKE BEFORE THE WAR, AND WHAT IT LOOKS LIKE NOWADAYS.

(From the London Bystander, November 18, 1914.)

should not be impossible. Beethoven always paid his gas and electric light bills."

"The Nosary?"

From a recent article by Ernest Newman: "To me a song like 'The Rosary' is merely the snivel of a distempered puppy; but I can well believe that to the man in the street, or the maiden in the picture house, it opens such glimpses of paradise as are given me by things like Bach's aria for the G string or the adagio of the ninth symphony." For further information regarding popular songs and their real value, read in the MUSICAL COURIER editorial section an article called "Popular Songs." (Advertisement.)

The Voice of the West.

Omaha is enjoying a short season of grand opera at popular prices, and this is the way it is full page advertising:

"Five of the most popular operas ever written. Opera for the masses. Not a conglomeration of recitatives, uninteresting discords and tiresome dialogs, half sung, half spoken sounding decidedly like a couple of fat foreigners sassing each other for half hours at a stretch, understood only by the professional musician.

"These carefully chosen operas embody real music—music loved by everybody except the morbid few, who can-

swers early. The only person barred from the contest is the writer of the annotations in question.

Shrinking Violet.

A Western music teacher, whose pupils gave a recital recently not a thousand miles from Pueblo, Col., announces in his program that one of the participants at the concert "is the only girl violinist in the West playing Sarasate's 'Zapateado,' that another is 'the only girl who can play a violin and piano number on the same program and with equal success,' and that a certain Master — is 'the world's greatest boy pianist. If anywhere in this world there is this boy's equal, I would like to hear him. I stake my reputation as teacher and pianist against the possibility. Just because he is a Pueblo boy, Pueblo trained, is no sign that he is not the world's greatest. Anyway, I will say he is the world's greatest until I hear—did you read that—hear some one of his age that can play better than he can. If you cannot produce, boost—don't knock.'"

Our Intrepid Column.

Well, we finally managed to secure from George Hamlin the story of what Mrs. Richard Strauss said about the war, as nearly reported in this column some two weeks ago. The Strausses were summering at Garmisch, in the Tyrol, at the time the war broke out. Mrs. Strauss was in a café when she received the news. "Isn't it dreadful," exclaimed the wife of the composer who was just then receiving large royalties for his "Joseph" from London and Paris; "I do hope that no harm will come to our dear friends, the English and the French." According to the version related to Mr. Hamlin, Mrs. Strauss' loudly uttered pious wish was overheard by the café guests, who promptly hissed the lady in such fortissimo fashion that she beat a hasty retreat from the place.

Did She Play "The Rosary"?

"There was little Josephine with her violin. When she cuddled the fiddle up under her little fair head and tickled the strings with an unerring bow—then eye and ear, and heart, of every auditor was filled to surfeit, and the weary cark and care of all your days was forgotten. How does she play? Well, you hunt up the fairest painted picture of St. Cecilia that you ever saw; then close your eyes and picture the sort of music, in your imagination, that would fit the picture. Then you will understand how little Josephine Kryl plays the violin—almost."—Pittsburgh Gazette-Times.

Managerial Idiosyncrasies.

Among the most interested of the listeners at the Metropolitan performances is Giulio Gatti-Casazza, who mingles unostentatiously with the standees. Heinrich Conried used to make speeches in the press room and pass around questionable cigars. Maurice Grau sat in the box office and counted the receipts.

Concert Clash.

To Kreisler or to Zeisler next Saturday afternoon—that is the question. LEONARD LIEBLING.

Alice Verlet's American Debut.

Immediate and impressive was the success of Alice Verlet, the Belgian coloratura soprano, when she faced the first of her American audiences at Columbus, Ohio, on December 4. When seen after the concert, the gracious little lady said: "I could not have had a better debut, a better and more sympathetic audience than the great gathering at Memorial Hall, a better and more obliging local manager than Kate M. Lacey, who strikes me as a genius in her domain of art. The audience looked to me like a sea of faces, and I have faced a good many large ones, their applause sounded like the peal of cannon, which alas, I heard so often before I left my poor little Brussels to sing in this glorious land, which is helping my poor starving countrymen and women. If only I could afford to sing without fee, if I were not myself so impoverished, as one of my houses and my farm near Brussels are destroyed, and my 'little money' is locked up in Brussels banks, I should like to sing up and down and from East to West, to the people of the United States, to the poor and rich, to the villagers, who never hear music, in hospitals and jails, to express my gratitude to the saviors and succorers of my country.

"Helas! I need the money so badly—so I cannot do this my heart's desire; but I shall sing for benefits for the needy and suffering ones in this country wherever I can and whenever called upon."

Her success is shown in the following notice written by the composer and critic, Oley Speaks, in the Ohio State Journal, Columbus, December 5:

"Despite the very inclement weather and a strong charity attraction at the Hartman Theatre, a good-sized audience was in attendance upon the third attraction in Miss Lacey's series of concerts in Memorial Hall last night. Alice Verlat, soprano of the Paris opera, and Albert Spalding, the young American violinist, presented the program.

"Mlle. Verlet was heard in 'Caro Nome,' from Verdi's 'Rigoletto,' the 'Shadow Dance,' from Meyerbeer's 'Di-

norah,' the familiar waltz song from Gounod's 'Romeo and Juliet,' and a group of modern French songs. Coloratura singers of Mlle. Verlet's type are a rarity in these days and it was good to hear these old arias sung in such excellent fashion as they were last night.

Mlle. Verlet is a fine exponent of this difficult style of vocal art, her voice is of particularly fresh quality and her command of the vocal pyrotechnics necessary to the delineation of this music is uncommonly good. She has

been schooled in this particular style of vocal art and it is, of course, her very best asset. Few singers on the concert stage today could give as good a rendition of the 'Shadow Song' as Mlle. Verlet gave; her scale work and staccato singing were accomplished with ease and clarity. The singer added as extra numbers to the program Landon Ronald's lovely song, 'Down in the Forest,' and Debilès' 'Les Filles de Cadix.' The latter was especially well sung."

GRAND OPERA IN NEW YORK.

"Tristan and Isolde" Receives Brilliant First Performance of Season—"Lohengrin" Is the Brooklyn Offering of the Week—Metropolitan Opera Company's High Standards Adhered to in Each Production.

"Madame Butterfly" November 30.

Strange to relate, the standees were not many at the latest performance of Puccini's sob opera. Is its effect lessening, or does the cast need Caruso to insure the attendance of a vast crowd? As a matter of fact, Martinelli enacted the role of Pinkerton and did it exceedingly well, singing with art and yet with freedom, and acting resourcefully and convincingly. Geraldine Farrar repeated her former success as the little Japanese lady who did not know the tradition about a sailor and his lady love in every port. Rita Fonia has made the part of Suzuki her very own and by innumerable touches of finished histrionism enables it to stand out in striking relief. Scotti was the Consul, as usual, and Toscanini conducted.

"Rosenkavalier," December 2.

"Der Rosenkavalier" was presented before a large audience, and given a performance excellent in most respects. Especially noteworthy was the fine representation of the

phases of that character in a manner to move the fancy and stir the emotions deeply. She makes a very human character of Isolde and avoids the exaggerated poses and super-exalted demeanor which most of the other German interpreters of the role employ in the mistaken notion that such methods make them "heroic." Mme. Gadski's singing was an undiluted joy. Her high tones rang clear, true and full. In the second act she enriched her music with lovely tone color and all the most convincing accents of passion as expressed in vocalism. Jacques Urlus, a dashing and truly romantic Tristan, sang superbly and proved to be a worthy partner for the remarkable Isolde.

Margarete Matzenauer's Brangaene is a splendidly conceived study, full of significant histrionic detail, and sung with infinite resource and eloquent effect. Carl Braun, as King Marke, preserved the best traditions of that role as to dignity and nobility of bearing, and sympathetic resonance in vocal utterance. Hermann Weil was an understanding, well balanced, and finely phrased Kurwenal.

"Tosca," December 4.

Puccini's gory musical melodrama continues to exert a hold on that portion of the public which likes its opera mixed with dramatic sensationalism. It is a form of composition in which Puccini excels, and it must be admitted that it has a certain theatrical fascination, especially for those who retain a large degree of naïveté in their operatic tastes. While the gruesome second and third acts of "Tosca" have lost their grip on the regular Metropolitan visitors, there always are enough newcomers to be awesomely impressed and frantically moved. Tenor Martinelli was an admirably brave Mario, who sang with intense feeling and very agreeable tone production. The Martinelli art is improving daily and now has reached noteworthy proportions. Geraldine Farrar was the Tosca, and gave a vivid portrayal of the role. Arturo Toscanini, at the conductor's desk, oftentimes injected into the music nuances which made Puccini's score sound like a far better thing than it is in reality.

Double Bill: December 5 (Matinee).

A vast throng heard Caruso do his imperishably brilliant Canio interpretation in "Pagliacci," to Lucrezia Bori's appealing and sweetly voiced Nedda. The pair roused the audience to wild demonstrations of approval. With Pasquale Amato as Tonio, the effectiveness of the cast was complete. The baritone gave of his best and scored honors fully on a par with those gained by his colleagues. His voice never sounded more polished or more vibrant.

In "Cavalleria Rusticana" the new tenor, Luca Botta, pleased his hearers mightily. Freed from his earlier nervousness, Botta now shows himself to be an experienced and highly artistic singer and an actor possessed of sure and satisfactory routine. He won an exceptional measure of success. Riccardo Tegan, the Alfio, did not make a very good impression. His voice is unsteady and not large. Emmy Destinn, the Santuzza, gave her usual powerful and profoundly effective delivery of the part. Maria Duchene was the Lola and Marie Mattfeld sang Lucia ably. Giorgio Polacco, that spirited conductor, put passion into his work and yet was the exponent of every musical refinement called for in the two hot-blooded scores.

Sunday Metropolitan Concert.

Anna Casé, the popular and brilliantly gifted young American singer, who has not yet made her season's operatic debut at the Metropolitan, effected her initial appearance at the Sunday concerts this week, and in the "Lucia" mad scene, and several song examples exhibited that she not only retains her coloratura efficiency of formerly, but also has gained immeasurably as an exponent of the more subtle and artistic phases of song. Her admirable performances were applauded with unusual vim.

The new Sembach sang the "Spring Song," from "Wal-küre," and the prize song from "Meistersinger," in both of which he confirmed the impression created at his "Parsifal" debut, that he has a sonorous as well as a finely



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LUCREZIA BORI,
Soprano, Metropolitan Opera Company.

role allotted to Frieda Hempel, that of the Feldmarschallin. Not only her singing, but also her entire conception of the role, bespoke the intelligent and accomplished artist. Margarete Ober as Octavian acted with finish, and sang as commendably as on former occasions. Hermann Weil, in the role of Herr von Faninal, has not very much opportunity, but in the short singing part he again displayed the refined quality of his baritone voice. Otto Gorlitz was Baron Ochs, as usual. What there is of his voice he uses with care. The many other roles were in capable hands.

It must be said that there are many tiring moments in the score of "Der Rosenkavalier." The first act is much too long and the last act suffers from the same fault. The most interesting act is the second, which was given with splendid effect last Wednesday. All in all, "Der Rosenkavalier" is not the greatest of the works of Richard Strauss. What a charming opera could have been written by Johann Strauss with such a libretto—but then that is another thing. Alfred Hertz conducted.

"Tristan and Isolde," December 3.

A notable performance of Wagner's fervid love epic in tone was led by Arturo Toscanini with remarkable elasticity and elan. It is always a pleasure to listen to his luminous readings and incisive baton mastery. Johanna Gadski was magnificent as Isolde, and revealed the varying

timbred German lyrical tenor voice and the ability to project both dramatic and romantic vocal moods.

Raymonde Delaunois, a Belgian mezzo-soprano, delivered a "Mignon" aria sympathetically.

Efrem Zimbalist, in his own "Polish" and "Hebrew" dances and in Mendelssohn's violin concerto, pleased the audience.

The orchestra played numbers by Berlioz, Liszt, and Debussy.

BROOKLYN ACADEMY.

"Lohengrin," December 5.

"Lohengrin" was given an excellent performance by the Metropolitan Opera Company at the Brooklyn Academy of Music on Saturday evening, December 5. The cast included Basil Ruysdael as Heinrich, Jacques Urlus as Lohengrin, Johanna Gadski as Elsa, Otto Goritz as Frederick and Arthur Middleton as the Herald. Margaret Ober, who was to have sung the role of Ortrud, was indisposed, and her place was taken by Margaret Matzenauer. The opera was conducted by Alfred Hertz.

A large and appreciative audience was in attendance, and followed with interest the lovely music and impressive scenes abounding in Wagner's popular opera. This was the third visit of the Metropolitan Opera Company to Brooklyn this season, and the occasion was a notable one, as usual.

The Music of the English Soldiers.

[By John F. Runciman, in The London Saturday Review.]

The thin red line of the English exists no more; no more does the British square blaze in scarlet. The shining cuirasses of the French are shrouded in straw, rags, what not; the brilliance of the steel helmets is dulled. Man, taking at last a hint from the insect and dumb animal creation, has learned to make himself as little as possible distinguishable from the woods and fields amid which he strides or rides. The pomp and circumstance of war are departed. The bandmen and trumpet majors and drum majors of past days no longer play on the road to battle; their trumpets, bugles, fifes and drums no longer o'ercrow the roar of the cannon. An authority tells me that the band led the army into action until "the advent of arms of precision." Then they allowed themselves to be pushed out of the way—not to speak disparagingly of them, for from their ranks stepped forth some of the bravest of the brave—to the background.

In modern warfare this was inevitable. Apart from the evident folly of placing a small squad of bandmen where the enemy could shoot them down, war has become a scientific game in which secrecy is one of the chief factors. I remember reading that at Waterloo the trumpets of Blücher's host were heard for more than an hour before it came up. Nowadays our Wellingtons will receive a telephone message, and the enemy will get no hint that it is time to move; he may therefore stay a little longer and get more decisively cut up. Bandmasters and bandmen have not witnessed the change without scorn and fears for the future. But they may take heart. The picturesque, the theatrical, element has gone out of fighting; yet the band has as large a share in the real business of war, the fundamental, effective business, as ever it had—on the whole, I think, a larger share.

The altered position of the band corresponds to the altered conception of what an army should be when it goes out to give battle. At one time, when men had been taught to march in step, to handle a musket, a sword, or a pick, or a lance, and to understand and obey the word of command, it was considered they were sufficiently fit to take the field. In those days the band was a rudimentary concern. When Napoleon threatened our shores and every citizen hastened to join the train bands, a few marrow bones, each with a few holes dexterously drilled in them, formed the "wind" section of the band, which,

for the rest, was made up of drums, big or little—anything the musicians could lay hands on. Their duty was to cheer our men on the march. Previous to that, at Oudenarde and Fontenoy, our generals had perceived the value of really musical bands playing popular national songs, dances and marches; and despite the opposition of what corresponded to the War Office of yesterday, bands were gradually built up in this country. Aristocratic officers of the seventeenth and eighteenth and early nineteenth centuries paid out of their own pockets for the music which successive governments denied them. The Royal Artillery led the way. By a long series of happy chances one powerful colonel after another happened to love music, and besides enjoying it for its own sake, perceived its practical usefulness. Kneller Hall was state property, having been acquired by the Government in 1840 to serve as a training school for the masters of elementary schools. It became a music school and was supported by contributions from officers and the bands of various regiments from 1857, and it was not fully taken over by the state until 1875. Long before this date the Royal Artillery band was celebrated not only in England, but throughout Europe, its fame reaching even America; and those who heard its performances at Queen's Hall a few years ago will cordially acknowledge the fine results achieved by a line of highly competent conductors—notably, Mackenzie, Collins, Smyth and Zverval. Without the enthusiastic support, the practical, financial help, of the successive commanders, and indeed all the officers, these results could not have been attained. The bandmen handle with equal mastery the military instruments and those of the ordinary concert orchestra; and for nigh a hundred years the foremost musicians of each generation have paid due tribute of praise to the unvarying excellence of their performances. I do not wish to exalt this band at the expense of others; simply I select the Royal Artillery as an example or specimen or sample of what is being done in the army, and I have in mind a book I read not long ago. H. G. Farmer's most interesting "Memoirs of the Royal Artillery Band," which I recommend to every one.

How well the army bands play is known to every one who is not above listening to them in London's parks and gardens. I have often paid a penny in Embankment Gardens and enjoyed Mozart, Beethoven, Haydn and Wagner. Only a few days ago I heard Lieutenant Hans—in spite of his name an Englishman if there is one alive—and his gallant men go brilliantly through an admirable program—and this again I mention simply as a sample. It may be asked what this sort of thing and concerts in Queen's Hall have to do with the music of real war. Well, we know the tag, "Peace hath her victories no less renowned than war." This may quite rightly be taken to mean that the victories of war are largely won in times of peace. And the drill sergeant knows how music keeps up the soldier's spirits and reconciles him to the hours and days of military training; he will give his heart to his work if it is relieved by the display days when he marches through the streets with banners flying and accompanied by his band. Not being versed in Wellington literature, I do not know what he thought of music; but I fancy that the commander who wrote a long letter—addressed to a general, too—concerning the relative merits of tin and iron camp kettles, must have observed that his forces marched better and longer with a band to cheer them up than without a band. I feel certain Lord Kitchener knows it. Our men went through France singing "It's a Long Way to Tipperary," and I am told that those who could not sing whistled, and those who had an instrument played it. The early warriors used their bands to hearten themselves and scare the enemy. But I fear this help to success in arms has gone out. On the battle ground only half a dozen bugle or trumpet calls linger—"Commence" or "Continue firing," "Stand fast" or "Cease fire," "Execute orders received," "Charge" (which, my authority says, is rarely used), and the "Alarm." These are infantry calls, and the cavalry possess a larger number. Police whistles are used

by company officers to regulate the firing in certain circumstances.

The shades of the brave men who died at Waterloo may frown contemptuously, thinking our elaborate bands of trumpets, flutes, oboes, clarinets, horns, bassoons, euphoniums and drums far beneath those who marched to death to the music of drum and fife; but as a matter of fact it was these old drummers and fifers who were there for show, and it is our perfectly equipped modern bands which exist for real use. Not only do they beguile wearying marches on the route and make a brave display in the towns, but the concerts they give in peace time afford officers and men alike a source of recreation healthier by far than the amusements of a bygone age. Wellington's braves passed their off duty hours in drinking mainly, and in dicing, cards, prize fighting and cock fighting. What would a colonel of 1800 say to a colonel of 1900 who in his leisure sits down with his officers and hears the piano part in a Brahms trio? Effeminate? I doubt it—or rather I have no doubts about the matter, for I know that as brave deeds have been done in our time, and will be done in the present war, as any we can read of in the history books and accounts of former wars.

About Kneller Hall there remains to say a good deal, which must be left over for my next article. The splendid work done by the officials there, and especially by Major Stretton, ought to be recognized; and, incidentally, I shall have to criticise all the Ministers who have held office since 1857 for the shameful way the bands have been starved. But, leaving this for the moment, let me remind readers that, besides theatres there are concerts and opera to be supported. The Promenades are in full and glorious swing, and the Carl Rosa company is coming to London if there is any prospect of its paying its way.

States That Lag in Music for Schools.

[Newark, N. J., Star.]

Introducing to the country the first national report on music in the public schools, which Will Earhart, director of music in the Pittsburgh schools, has prepared, P. P. Claxton, United States Commissioner of education, under whose direction the report was compiled, says:

"That music plays an important part in the system of education in any State or nation has been understood for three thousand years. Among a practical, industrial, commercial people like ourselves, good music is necessary not only for enjoyment and recreation, but also for salvation from death in the din and dust of trade; and this music should be democratic in the truest and best sense. This it can never be until it becomes an integral part of the education given in the public schools of all grades, as in the schools of some other countries."

Gathering data for the report in all States of the union, Alaska and the Philippines, Hawaii and Porto Rico, Mr. Earhart struck an oddity in finding the best systems for applying music in the public schools in the island possessions, where school systems were practically unknown before the American occupation. In his report he distinguishes, however, between the best system and the best results, pointing out that many American cities are far ahead in results obtained, often from a poor system.

Returns from most States, Mr. Earhart found, show State laws as a rule notably incomplete in providing for special instruction in music, art and the like. In Kansas, for instance, applicants for a license to teach are required to pass examination in everything except music.

Music is a required study in schools in ten States and is not required in thirty-seven. The ten States are California, Iowa, Kansas, Louisiana, Maryland, Nevada, Oklahoma, South Dakota, Utah and Washington.

While these ten States have better regulations for instilling music in the people through the public schools than in Alaska, Hawaii, Porto Rico and the Philippines, Mr. Earhart said he found the islands "in harmony with the spirit of the people who are fond of music and, among the better classes, acquainted with its literature."



A DOUBLE DEALER IN VIOLINS.



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ELEONORA DE CISNEROS' BRILLIANT CAREER IN OPERA AND CONCERT.

Popular Artist Has Achieved Fame on Two Continents—Her Presence in America Is a Welcome Addition to Our Musical Life This Season.

Eleonora de Cisneros, mezzo-soprano-contralto, who is now in America under the management of Antonia Sawyer, has undoubtedly had one of the most remarkably meteoric careers of any artist now before the public. Her debut was made only a comparatively short time ago, her success was immediate and her acceptance by the managers as an artist of worth followed as a matter of course. Mme. de Cisneros has made several extended concert tours and has been busy year after year as a member of various opera companies in Europe and America without any intermission except those required for rest and recuperation. It is fair to say that her successes in the leading opera establishments of the world constitute a record. This list was published recently in the columns of the *MUSICAL COURIER*, and showed her appearance in twenty-four opera houses in the principal cities of Europe and America, in many cases during a number of consecutive seasons at the same house. She was booked this season for the operas of Berlin, Madrid, Barcelona, Chicago, etc., but canceled the European dates on account of the war. She was in Paris engaged in Red Cross work when Mrs. Sawyer completed arrangements with her, already reported in these columns.

Mme. de Cisneros is unusually well fitted for recital work as, in addition to her vast operatic repertoire, she is conversant with the entire standard literature of the songs of France, Italy, Germany, Spain and Russia, and sings also the best works by English and American composers. Her most recent successes have been achieved with the Boston Covent Garden Company during its recent Paris season; at Barcelona last spring, and at Parma during the Verdi festival.

Mme. de Cisneros is tall and regal in appearance and possesses, above all things, a personality which breathes both sympathy and strength. It is perhaps due, at least to some extent, to the magnetism of her personality that her success has been so rapid and so complete. But no amount of magnetism could make up for any deficiency in art, and the triumphant career of Mme. de Cisneros is sufficient proof of the fact that her art shows no such deficiency. Press notices which she has received during her frequent appearance in many different cities throughout the world all echo the same unstinted praise for the beauty of her voice, the perfection of her emission, enunciation and interpretation, and her perfect musicianship.

Beyond a doubt Mme. de Cisneros is one of the world's best artists and her presence in this country is a welcome addition to the musical life of America.

Emma Loeffler Is Busy.

Emma Loeffler, the soprano, is having a busy season. On November 15 she was heard with the Schubert Männerchor, New York, where she achieved a great success, and she also appeared as soloist at the faculty concert of the New York College of Music, given in Carnegie Hall, November 20. The first day of December marked the opening of her new studio at 308 West Eighty-eighth street, New York, at which there were nearly a hundred invited guests, who listened to a delightful program presented by artist friends, and who attended the reception which followed the musical half of the evening.

During January and February Miss Loeffler plans to give a series of "musical character teas," when interesting places will be presented in an instructive as well as entertaining fashion. Details of these "teas" will be announced later in these columns. Miss Loeffler has been engaged to sing during the course of lectures at the Educational Institute to be held at Washington, Pa., from December 14 to December 18 inclusive. Of especial interest will be the explanatory remarks with which she will preface each of her selections, thus adding greatly to the enjoyment of those who are not thoroughly educated in all that pertains to music and its history.

She will return to New York in time to appear at a concert to be held in the Seventy-first Regiment Armory, at which she will sing two arias, accompanied by orchestra.

A Zoellner Quartet Tribute.

From the president of the Ladies' Morning Musical Club, Quebec, Canada, comes the following communication apropos of the Zoellner Quartet:

Quebec, Canada, November 28, 1914.
DEAR SIR: We, the Ladies' Morning Musical Club of Quebec, organized a grand concert this week for the relief of the Belgians, and the Zoellner Quartet played at this concert before a crowded house. All those present thought the quartet a wonderfully artistic association. Their program was a very varied one and in all the

different numbers the Zoellners showed originality, delicacy and an exceptional comprehension of Beethoven. One feels such perfection in the interpretation of masters cannot be praised too much.

Yours truly,
(Signed) ANGELINA ROUTHIER.

ERIE IS MUSICALLY ALIVE.

Erie, Pa., December 3, 1914.

The concert of the Erie Symphony Orchestra, Franz Kohler, conductor, which was given on Sunday afternoon, November 22, is reviewed in another portion of this issue.

A number of Erie's musicians journeyed to Edinboro, Saturday, November 28, to attend the Riheldaffer-Skibinsky concert at the Edinboro Normal School. Mme. Riheldaffer is well known in Erie, where she has appeared in the past. Her contributions to the program consisted of three operatic arias and two groups of songs which were given with rare art and sincerity. Clarence Velie, accompanist, who also gave one solo number, Liszt's eight Hungarian rhapsodies, supplied particularly sympathetic accompaniments. Mr. Skibinsky was heard in three interesting violin numbers.

The Apollo Club, under the baton of Morris Gabriel Williams, opened its season, Thursday, October 29, presenting as assisting artist Anna Case, soprano of the Metropolitan Opera Company. Miss Case was, without an exception, one of the most delightful sopranos who have appeared in Erie in past years, the ease of her singing, splendid stage presence, cultivated as a result of her operatic work, and her charming manner, won her audience at once. For her share in the program she gave two groups of songs and arias from "Traviata" and "Sonnambula." Her exquisite coloratura work in the latter caused rounds of applause at its conclusion. The Apollo Club, under Mr. Williams' baton, shows steady advancement, as only a chorus of men can under such a competent director as Mr. Williams has proved himself to be. The singers gave Sullivan's "The Beleguered" and De Koven's arrangement of Kipling's "Recessional" for their big numbers, and both were done with splendid volume and dramatic intensity. They also gave Burleigh's "Mother o' Mine," Metcalfe's "Absent," Cadman's "From the Land of the Sky Blue Water," and a group of lighter numbers.

Charles Hooper, tenor, has been reengaged for the Park Presbyterian Quartet. Mr. Hooper has been out of church work for the past few years, but was prevailed upon to resume his work at the Park, where he formerly held the tenor position for a number of years. Mrs. C. W. McKean, soprano, has charge of the music at the Park, the balance of the choir consisting of Ann Henratta, contralto; Wilson Bushnell, baritone, and Burham Hulbert, organist.

Victor Vaughn Lytle, recently engaged as organist at the First Presbyterian Church, was heard in a musicianly program, given entirely without notes, Tuesday evening, October 27. Mr. Lytle is a member of the Kohler-Williams School of Music, and is a valuable addition to Erie music circles, as he proved at this opening recital given on the mammoth organ in the First Church auditorium. Wilson Bushnell, baritone, has been engaged for the Jewish Temple Quartet.

Georgie French Brevellier recently returned from a season of study with her teacher, Eleanor McClellan, of New York City. Mrs. Brevellier spends some time each winter studying with this well known vocal authority of New York. While there she was a soloist on a number of programs. Will Carroll filled Mrs. Brevellier's position at the First Church of Christ, Scientist, while she was away. Mrs. C. W. McKean is another local vocal teacher who coaches each winter with Miss McClellan. Mrs. McKean expects to spend some time in New York after the first of the year.

WILSON ROOT BUSHNELL.

Washington College of Music Growing.

The Washington College of Music, Washington, D. C., has been growing steadily under the guidance of its president, Samuel M. Fabian. The other officers are Frank Norris Jones, vice-president, and W. W. Delano, secretary and treasurer. The examining board consists of Edgar Paul, Anton Kaspar, Wilberfoss G. Owst, and the president and vice-president. A resume of the work and aims of this institution includes a short biographical sketch of the members of the faculty, which, in addition to the examining board, includes Ethel Holtzclaw Gawlor, John G. Klein, Isabel Jarvis Primm, Beulah L. Harper, Marcia Lettie Merrill, James W. Cheney, Jr., Daisy Fickenschier, Estelle Smith-Pope, Henry Jaeger, Andrea Coda, Dore Wolfsteiner, Guy G. Gaugler, C. G. Rivot, Signora R. S. Chiaventoni, Edythe Marmion Brosius, Effie K. Baker, Julia Huggins, Maria Lee Goodwin and others. Under the intelligent direction of Mr. Fabian the thoroughness of this institution is becoming widely recognized, while its charming atmosphere and its many enjoyable social affairs make it an excellent home school for the student of music.

NEW YORK PHILHARMONIC ORCHESTRA IN BALTIMORE.

Famous Organization Performs Tchaikowsky and Wagner Program—Florestan Club Manuscript Evening—Notes

213 Prospect Avenue,
Baltimore, Md., December 4, 1914.

Monday, November 23, witnessed the opening of the season of the New York Philharmonic Orchestra, Josef Stransky, conductor—an occasion which can only be described as brilliant. A capacity audience was attracted by the beautiful program, which consisted of Tchaikowsky's "Pathétique" symphony, with excerpts from Wagner's operas for the shorter numbers. Mme. Gadski sang wonderfully, arousing her hearers to such a pitch of enthusiasm that the concert could scarcely proceed.

A BUSY PIANIST.

Marguerite Wilson Maas, pianist, is receiving many deserved encomiums for her work in the concert field this season. Her debut recital called forth most favorable notices in the newspapers, as well as enthusiastic applause from the audience. Since then she has made numerous appearances in local concerts, the most recent being a recital at the Woman's Club of Roland Park, where she was assisted by Clara Paine Gault, soprano. Miss Maas has a fine technical equipment as a foundation on which to build her poetic structures. Her florid work discloses a strength one would not expect from her slight frame. That she has intellect as well as agile fingers is proved by her compositions, of which several have been presented this season, notably a "Theme and Variations" for piano. She will play at the Arundel Club in December.

RUSSIAN VIOLINIST IN RECITAL.

On the evening of November 21, a concert was given at the Vernon Methodist Church, at which Henri de Pavloff, violinist, made a successful appearance, his first public concert in this city. He was assisted by a string quartet and by Mrs. Frank Addison, contralto.

PAVLOWA AT THE LYRIC.

Pavlowa and her company appeared at the Lyric on Saturday. The orchestra, under Theodore Stier, was exceptionally good in a program, which included numbers by Saint-Saëns, Grieg, Brahms, Moussorgsky and Glazounoff.

FIELD NIGHT AT THE FLORESTAN CLUB.

Tuesday night of last week at the Florestan Club was the first of this season's manuscript evenings. Novelties by Gustav Strube, Alfred Fuertmaier, Howard Thatcher, W. G. Owst, George F. Boyle and Theodore Hemberger were presented. Last Tuesday's entertainment consisted of a song recital by John Phelps, baritone, accompanied by Harwood Knight.

NOTES.

A new feature has been introduced into the rehearsals of the Oratorio Society by Director Josef Pache, in the form of short recitals, to be given midway in the evening's work. At Monday's rehearsal, Katharine Kemp, soprano, sang a Handel aria and the "Spirit Flower," by Campbell-Tipton.

D. L. F.

Eleanor Spencer's New York Tributes.

Eleanor Spencer, who played with the Philharmonic Society of New York on the afternoon of November 27, may well be proud of her success. The entire daily press of New York showed itself to be strictly in her favor and with the high standard of New York musical taste and the immense competition, the critics are naturally fastidious and difficult to please. The New York Press speaks of Miss Spencer as an artist of whom her compatriots may well be proud, and says that her playing would receive recognition in any musical community of the civilized world. The Herald says that her interpretation was sympathetic and broad, and the American calls her an artist of much ability and charm, and says that she played with inspiration and musicianship. The World says that her performance was distinguished by a clear and fluent technique, well balanced nuance, and much musical intelligence. The Tribune, Sun, Post, etc., accord her the same high praise.

Spooner Goes West Again.

Philip Spooner, tenor, left New York on Saturday, December 5, for the West, where he opens his second Western tour this season today, December 9, at Oshkosh, Wis. His appearances also include Milwaukee, St. Paul, Minneapolis, Chicago and other cities.

New York Oratorio Concert This Evening.

Sir Edward Elgar's "Dream of Gerontius" will be presented this evening, December 9, by the New York Oratorio Society, Louis Koemmenich, conductor, for the sixth time in its history, at Carnegie Hall, New York.

MINNEAPOLIS EVENTS.

Symphony Orchestra Entertains Young People and Gives a Popular Concert—A Trio Program.

Minneapolis, Minn., December 1, 1914.

Emil Oberhoffer told the sweetest fairy tales of them all at the third Young People's Orchestra Concert, on November 27, at the Auditorium. These were "Hänsel and Gretel," "Königskinder," "Schneewitchen" and "Kikimore." It is so interesting to hear the verbal explanations that one local reporter suggests that we always have program notes spoken. It is not a bad idea, either. All four of these operas were beautifully played by the Minneapolis Symphony Orchestra. The writer has gone into such details about the wonderful work being done here for the children that there is no need of further comment, except just to say that it was another of those instructive and interesting afternoons.

MINNEAPOLIS TRIO.

The Minneapolis Trio has again established itself in the hearts of the Minneapolis music lovers. Any body of men or women who come together and work hard for the love of art pure and simple will win gratitude, but these artists are the recipients of the most humble thanks for bringing all this lovely chamber music. The novelty on the program, November 25, was the trio by Korngold. This is on a strictly classic pattern and shows great merit—the first movement being the least interesting. The middle part is a delightful change, though it has a little stamp of Brahms. The larghetto has much rare beauty—in the last movement all the "imps of eccentricity" are let loose and it is sprightly and humorous. The closing is on six-four time, which gives very much the impression of a Viennese waltz. The three executants played the whole work with marvelous skill and great tonal beauty. Beethoven's "Kreutzer" sonata, for violin and piano, and the Brahms trio, in C minor, op. 101, were the other numbers on the program. Mr. Scheurer, the violinist of this organization, played the "Kreutzer" sonata with conscientious correctness. Mr. Fabbrini is always an elegant pianist, and in this number was heard with delight. He adds finesse to an almost faultless technic. The Brahms trio was a splendid finale for this program and in this work the splendid tone of Mr. van Vliet, the cellist, was a joy to hear. His tone is insistent and carrying, his pianissimos are wonderfully contrasted with any forte passage that he plays, and his interpretation is always smooth and finished. The next trio concert will be on January 21 at the same place, the Unitarian Church.

ORCHESTRAL "POP" CONCERT.

The sixth concert of the first series of the popular concerts given by the Minneapolis Symphony Orchestra took place at the Auditorium, November 29, at 3.30 p. m. The program contained Weber's overture "Oberon," Mendelssohn's nocturno and scherzo from "Midsummer Night's Dream," Sibelius' "Valse Trieste" and tone poem from "Finlandia," Bizet's "Egyptian Dance" from "Djamileh," and three excerpts from "The Damnation of Faust." Edna Gunnar Peterson, pianist, was the soloist. She chose "Capriccio Brillante," by Mendelssohn, and the "Hungarian Fantasia," by Liszt. Her technic is clear, her playing is brilliant, and it appealed to the audience, for she received tremendous applause, and responded to one encore.

RUTH ANDERSON.

Maximilian Pilzer's Violin Recital.

Maximilian Pilzer's violin recital at Aeolian Hall, New York, on Sunday evening, December 6, attracted a large audience, composed mainly of professional and amateur violinists, whose stamp of approval was manifest throughout the entire program by bestowing liberal applause.

Mr. Pilzer, who has long been recognized as one of America's foremost violinists, selected a program, as follows, of great interest, which gave him opportunity to display his versatility:

Concerto, E major.....	Bach
Humoresque, No. 1.....	Victor Kolar
Humoresque, No. 3.....	Victor Kolar
Mazurka.....	Zarzycki
Grand concerto, D minor.....	Vieuxtemps
Berceuse.....	Maximilian Pilzer
Oriente.....	Maximilian Pilzer
Sérénade Mélancolique.....	Tchaikowsky
Zapateado.....	Sarasate

Whether he plays the classics or works of the modern or virtuoso school, his artistic and finished performance invariably appeals to his listeners. The artist demonstrated again that his reputation is founded on a solid basis. He captivated his audience by his manly tone, even, reliable technic and musicianly interpretation. His rendition of the Bach E major concerto was a marvel of musicianship. He played like one inspired and received much

deserved applause. All his other numbers were artistically rendered, particularly Vieuxtemps' D minor concerto, in which the artist displayed great technical skill. The last number, Sarasate's "Zapateado," brought forth deafening applause, bordering on an ovation. Mr. Pilzer responded with three encores.

Mozart Society Second Musicale.

Members of the New York Mozart Society, Mrs. Noble McConnell, president, who were unable to hear Frances Alda in her Carnegie Hall, New York, recital, last week, were fortunate in being able to hear the Metropolitan Opera soprano in many of the same songs, in the more intimate circle of the society at the Hotel Astor, New York, Saturday afternoon, December 5, and those who had heard her already in recital were doubly fortunate.

There were a few changes, as will be seen from a comparison of the following Mozart Society programs and Mme. Alda's program given with a review of the above mentioned recital: "M'ha preso alla sua ragna," Paradies; "Polly Willis," "The Plague of Love," "The Lass With the Delicate Air," Dr. Arne; "Im Kahne," Grieg; "Spinnlied," Moniuszko; "J'ai pleuré en rêve," Hüe; "Fleur j'été," Fauré; "Ouvre tes yeux bleus," Massenet; "My Lovely Celia," Munroe; "A des Oiseaux," Hüe; "I Came With a Song," "In Pride of May," Frank la Forge; "An Open Secret," Woodman, and "Un Bel di," from "Madama Butterfly," Puccini.

Frank la Forge, the composer-pianist, Mme. Alda's accompanist, furnished four particularly pleasing numbers: Triana, "Suburb of Seville," Albeniz; "Scherzo," D'Albert; "Romance," La Forge; "Etincelles," Moszkowski.

Mme. Alda appeared before this society last spring and was at that time warmly received by the Mozartians. On Saturday afternoon she was in especially good voice and happy mood, and again proved her popularity with the members of the society.

Mr. La Forge was likewise warmly received.

Mrs. McConnell announced a marked increase in membership, and also that the club was never in so prosperous a condition.

The large numbers in attendance at these Saturday afternoon musicales are indeed an obvious indication of the active interest of each member in the program and the society.

Cincinnati Orchestra Concert.

Cincinnati, Ohio, December 4, 1914.

The fifth concert of the Cincinnati Symphony Orchestra today in Emery Auditorium was devoted to the works of two great composers, Schumann and Beethoven. Dr. Ernst Kunwald had built up a program that was bright and happy, with the single exception of the tragic overture "Coriolan," which, however sad the theme that inspired it, reflects all the charm and beauty of Beethoven.

The concert opened with the overture to Schumann's "Genoveva." Melodious and colorful, it was given a very fine reading by Dr. Kunwald, who made the most of its dramatic possibilities. The piano concerto by the same composer introduced Eleanor Spencer as soloist. This was Miss Spencer's first appearance in Cincinnati and her success with the audience was instantaneous. The work itself is so lovely that one can hardly think of a pianist who would not be moved by its many beauties to unusual efforts, inspirational flights, as it were. Miss Spencer's poetic and imaginative nature were revealed in her splendid interpretation of this masterpiece. A facile technic and a gracious personality are among the attributes Miss Spencer may justly claim, and certainly no work she could have chosen would have fitted her talents better than the Schumann concerto.

The symphony of the afternoon was Beethoven's No. 1, in C major, an example of the master's earlier purely sunny days. The technical excellence of the orchestra was fully demonstrated in the tempo set by Dr. Kunwald, in the final movement, which was taken with wonderful swing and joyousness.

JESSIE PARTLOW TYREE.

Margaret Shirley in Three Cities.

Margaret Shirley gave a program of French, English, German and Italian songs, at the Immaculate Seminary, Washington, D. C., before an enthusiastic audience of representative society people, foreign ministers, diplomats and university professors, November 24. She was complimented especially on the delivery of her German songs by one of the German professors present.

On November 28 she sang at Chickering Hall, New York. December 17, she is to be the soloist at a musical affair given by the Co-educational Club of Chicago, and December 19, for the Catholic Woman's League at the Auditorium Hotel, Chicago.

Music in the Public Library.

It will probably be welcome news to music lovers in this community that the circulating music department of the Chicago Public Library is now so advanced that the collection will be ready for the purposes for which it was installed by the middle of next month, says Felix Borowski in the Chicago Herald of September 22, 1914.

Owing to the European war it is scarcely likely that the library will be able to provide its readers at once with all the music which originally was ordered for its shelves. A large part of that music is published in Germany, and there is not much art finding its way to America from the Kaiser's realm. Nevertheless, the music department of the library has not been crippled in its endeavors to represent Teutonic composition as completely as possible, for many works already were in the storage rooms of American music dealers when the war broke out, and a considerable amount of it which had been ordered from abroad just before the fighting began found its way safely to this country. It is estimated by Mr. Legler, chief director of the library's operations, that about three-quarters of the total amount of music ordered will be in possession of his institution by the time the department is thrown open to the public.

An important branch of the collection will be that devoted to chamber music. Owing to the great expense of instrumental ensemble compositions there has been in this country much less opportunity for the playing of chamber music than there is in Europe, where music is cheaper and tariff tolls are not imposed upon it. While this department of the library's activities probably will be hit hardest by the paralysis of export business in Germany, there is plenty of chamber music to satisfy the needs of admirers of this form of art.

The new division of the library will offer an admirable list of piano music—a list which will include, in addition to the names and the works of European writers, those of American composers. There will be available, too, a comprehensive collection of songs, and many of these will be the product of native writers. A large proportion of those which have been the creation of foreign masters are provided with English translations as well as with the text of the language in which originally they were composed.

Considering the prevailing enthusiasm for dramatic music, it is evident that the library authorities have been well advised to stock their shelves with operas. They are already possessed of all the standard works of the classical stage, but there are, in addition, quite a number of operas which, even if they have not yet joined the goodly company of the immortals, are of no little fascination and artistic worth. Singers who have a fancy for bits of dramatic compositions rather than for the complete works themselves, have been considered, for a large number of arias have been included in the department of songs.

To the music student one of the most useful features of the new division of Mr. Legler's institution will be the collection of full orchestral scores. For the sake of convenience, most of the literature that thus far has been accumulated has consisted of that admirable edition of scores in pocket size, issued by Payne, of Leipzig. A vast amount of chamber-music also has been purchased in this form. There are something like 130 miniature scores in that department and miniature orchestral scores number about 63 symphonies, 100 overtures, 40 concertos, and of miscellaneous pieces—symphonic poems, marches, variations and the like—some 100 examples.

Choral music has not been forgotten in making up the new music catalogue. All the works of this class that are of importance have been included, and most of them are provided with English texts. While this collection of choral music is made up for the most part of oratorios and cantatas, church music has not been given a place, for it would serve but little useful purpose in a circulating library.

It will be interesting to watch the outcome of the library's new departure. That it must exercise a most beneficial influence upon artistic culture there can be scarcely any question. The music that is to be offered will be of the best; the trashy song and the inferior dance will not be there to vitiate the taste of the readers. Nor can it be doubted that a circulating music department will stimulate the business of music selling and music teaching.

Elsie T. Cowen, Accompanist.

Elsie T. Cowen's earnest efforts as an accompanist and coach are being crowned with merited praise. Of her work at the recent recital given by Marie Morrissey, contralto, at Aeolian Hall, New York, the New York World declared "She may be commended for her serviceable assistance at the piano," while the Brooklyn Daily Eagle spoke of her as a "skillful accompanist." On December 13, Miss Cowen will accompany Mrs. Morrissey at a recital to be given in Waterbury, Conn.

CENTURY OPERA COMPANY PERFORMING IN CHICAGO.

Second Week of Opera in English Strengthens Good Opinion Formulated—Twenty-Fifth Anniversary of Auditorium to Be Fittingly Celebrated—Amateur Musical Club Concert—Apollo Club to Sing "The Messiah"—Concerts and Notes.

Chicago, Ill., December 5, 1914.

The second week of grand opera in English by the Century Opera Company strengthened the good opinion formulated during the initial week. The repertoire was made up as follows: Monday and Wednesday evenings and Saturday matinee, "Madam Butterfly"; Tuesday, and Friday evenings, "William Tell"; Wednesday matinee and Saturday evening, "Trovatore."

The Century Opera Company's success during its forty-one weeks in New York had its *raison d'être*, as each performance was adequate. "William Tell" was the first important novelty given since the opening of the season. This opera had not been heard in Chicago in a score of years, and it never was presented in English in this country until the Century organization gave it in the vernacular in New York this season. The cast on Tuesday included Louis Kreidler, who sang the title role; Orville Harrold, who was the Arnold; Henry Weldon, the Furst; Lois Ewell sang Matilda; Kathleen Howard, Hedwiga; and Jeannette Kann, Jemmy. The work of the orchestra and chorus all through the week was of the highest degree of excellence, and each one of the principals can well be associated in the big artistic success achieved by this company at the Auditorium. Whatever the financial success might be at the close of the season, the Century Opera Company will have done much toward bringing popularity to grand opera in Chicago.

SALARIES REDUCED.

The salaries of the principals of the Century Opera Company have been cut 25 per cent. This reduction was due to the fact that the company has been losing money on its Chicago performances and it was a case of reducing salaries or shortening the duration of the season. The artists volunteered to offer their services at a 25 per cent. reduction and they so informed Milton Aborn, though it is said the reduction was not asked either by the direction or the board of directors; but when the artists heard that

the season might be cut short they wisely preferred a reduction in their salaries.

AUDITORIUM OPENING TO BE CELEBRATED.

Next Wednesday will be the twenty-fifth anniversary of the opening of the Auditorium, and the management of the Century Grand Opera Company has arranged for the celebration, a performance of "Romeo and Juliet." When the Auditorium was inaugurated the production was the same opera, with Patti in the leading role. President Wilson, Vice-President Marshall, John Wanamaker and Mayor Carter H. Harrison are among those invited by the management.

ALMA GLUCK'S RECITAL.

Alma Gluck, who heretofore filled yearly the Illinois and Studebaker theatres, was secured for an appearance at Orchestra Hall last Sunday afternoon, November 29, and as a matter of record it might be said that the vast hall was completely sold out to greet one of America's most popular songstresses. Manager Neumann once more showed wisdom in bringing this singer to a hall exclusively reserved for artists having big drawing power, and, as ever, Mr. Neumann's judgment proved correct. In such environments the recitalist found herself in a most inspiring mood, and again her magnetism, charming personality and graceful manners were in evidence and won for her many new friends, beside strengthening the friendship of her former admirers, of which there are legions in this city.

To review separately each number is deemed unnecessary. Alma Gluck is a mistress in program making; a better balanced program has seldom been heard here. It was varied, interesting and gave opportunities to the recitalist to bring out her full vocal equipment and to show her versatility as an interpreter of the classics and also her efficiency as a linguist. She sang in French, German, Russian, Dutch and English. Her printed program contained some twenty-one selections. Many of them had to be repeated, and several extra numbers had to be added, and the songstress probably gave as many as thirty-two songs, three encores being sung at the end of the program to make the measure an even number. Madame Gluck's success was emphatic and deservedly so.

WALTER SPRY SCHOOL FACULTY CONCERT.

The first faculty concert of the Walter Spry Music School took place at the Fine Arts Theatre, on Sunday

afternoon, November 29. The soloists were Minnie Fish-Griffin, soprano, who was heard in the Brahms "Von Waldumkrämter Hohe" and "Geheimnis," both of which were well rendered by the soprano, even though her higher tones were forced and she sang at times off pitch. In the Tchaikowsky "Wär ich nicht ein Halm," and in two songs by Van Eycken, "Frage" and "Princessin," Mrs. Griffin came into her own and was heard to best advantage. The singer was beautifully supported at the piano by Walter Spry, who deserves credit for his most artistic accompaniments. Hugo Kortschak, formerly second concertmaster of the Chicago Symphony Orchestra and now head of the violin department at the Spry School, played the Bach prelude in E major and the Mozart adagio in E major, in both of which he once more revealed himself a morbid interpreter of the classics.

James Whittaker, assistant to Mr. Spry in the piano department, won the success of the afternoon by a most interesting reading of the Grieg scenes from folk life, op. 19. Mr. Whittaker has much to recommend him to the musical public, as he is well equipped technically as well as temperamentally. His playing revealed a deep student and his interpretation was all that could be desired. He made a most favorable impression and should be heard again. Mr. Kortschak, Mrs. Griffin and Mr. Whittaker gave other selections which were not, however, heard by this reviewer.

ALLEN SPENCER IN DEMAND.

Allen Spencer is busy teaching over fifty pupils from twelve States. Besides this, he will give a two-piano recital with Glenn Dillard Gunn in December, and after the first of the year he will give his own piano recital in the Fine Arts Theatre. Through his manager, Fannie Warren, he has already been booked for the following dates, all at well known colleges: Alvera College, Alvera, Mich.; De Pauw University, Indiana; Heidelberg University, Tiffin, Ohio; Valparaiso College; Kemper Hall, Kenosha, Wis., and many other dates are pending which will be published in these columns later on.

AMATEUR MUSICAL CLUB CONCERT.

The Amateur Musical Club program on Monday afternoon, November 30, gave opportunity for a large audience to hear Mrs. Torgerson, Amy Keith Jones and Emmeran Stoerber in two trios for harp, violin and cello. Mabel Sharp Herdian sang five selections, among them "I Tell You Over and Over" and "Requiescat," by Clough-Leiter, both well performed and not heard before on the Amateur programs. Celene Loveland, pianist, played with taste and virility three selections by Ganz, Schmitt and MacDowell. Both Mrs. Herdian and Miss Loveland were applauded by this discriminating audience and they richly deserved their success.

BUSH CONSERVATORY RECITAL.

On Friday evening, December 4, at the Bush Conservatory, a recital given by Joe Wynne, pianist, pupil of Harold von Mickwitz, and Julia Manierre, soprano, pupil of Charles W. Clark. Mr. Wynne played the Beethoven "Sonata Appassionata," first movement, the Liszt "Liebestraum" and concert study, the Poldini "Valse de L'Eventail" and "Octave Intermezzo" by Leschetizky. Miss Manierre sang the Mozart aria from "Idomeneus," the "Come Unto These Yellow Sands" by Frank la Forge, Sigurd Lie's "Soft-Footed Snow" and Charpentier's "Depuis le jour" from "Louise."

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orable performances are anticipated. Mary Ann Kaufman, of Chicago, has been engaged to sing the soprano solo role.

PARRELLI ENGAGED BY BUSH CONSERVATORY.

Kenneth M. Bradley, president of the Bush Conservatory, announces the engagement of Attelio Parrelli as director of the School of Opera. It is the intention of the Bush Conservatory to conduct the school of opera along the most practical lines, and they are indeed fortunate in securing the services of Signor Parrelli, for there are few so well equipped as he in this particular line of work. He was formerly associated with La Scala, Milan. His first American engagement was with the Manhattan Grand Opera Company, of New York, and since the organization of the Chicago Grand Opera Company he has been identified with that organization as conductor. Among Signor Parrelli's compositions are the operas, "Lovers' Quarrel," "Hermes," "Fanfrilla." Among his songs are, "April Odors Were Sweet," "Innovation to Venus," "Neath the Southern Moon," "Down the Vale," "Farewell," "One Happy Morning Waits," etc.

SECOND POPULAR CONCERT.

The second of the series of popular concerts given by the Chicago Symphony Orchestra under the direction of Frederick Stock, brought out a large audience to Orchestra Hall last Thursday evening, December 3. Mr. Stock arranged a program well suited to popularize symphonic music. The program consisted of the Goldmark overture "Sakuntala," two movements from symphony No. 4, F minor, by Tchaikowsky; "Scene Religieuse," from suite "Les Erinnyes," by Massenet, with cello obligato by B. Steindl; Grieg's suite "Peer Gynt," overture to "Donna Diana," by Reznicek; grand valse "Grand Pas de Fiances," from suite "Ruses d'Amour," by Glazounow; the Coleridge-Taylor rhapsodic negro dance, "The Bamboula," and the "Hungarian Rhapsody," by Liszt, No. 12. The next popular concert will take place on January 7.

ALICE ZEPELLI IN MONTE CARLO.

Word has been received from Monte Carlo, where, on Sunday afternoon, November 15, Alice Zeppilli appeared in a concert given at the Cercle des Etrangers for the benefit of the Red Cross. Among her hearers were the Princess of Monaco, the different consuls and the Diplomatic Corps.

BLACKSTONE MUSICALS POSTPONED.

Owing to rearrangements with the Musical League of America, the concert scheduled for Monday morning, December 7, will be postponed and the next musicale will be given on Monday afternoon, December 21, at 3.30. In response to an insistent demand from many lovers of music whose Monday morning standing engagements precludes their attendance at eleven o'clock, the concerts have been changed to 3.30. A witty Chicago manager stated that Monday was wash day and a very poor day to give concerts in the morning. The same manager added that eleven o'clock was too early for many ladies to be up and about, more so to be downtown at such an early hour in the day, and probably the change of time will bring larger attendance than that registered since the inauguration of the Blackstone musicales this season.

The rearranged program for Monday afternoon will be furnished by Nicolai Sokoloff, violinist; Greta Torpadie (in costume), soprano, and Robert Gottschalk. The Blackstone Musicales management has announced that the surplus above expenses goes to the United Charities of Chicago.

TIFFIN MUSICALS.

At the Tiffin musicale, which took place at the Congress Hotel last Monday morning, November 30, Cora Kempre substituted for Jeanne Gerville-Réache. The substitution was unfortunate. Albert Spalding, the other soloist, scored a huge and well deserved success.

WENDELL HEIGHTON IN CHICAGO.

Wendell Heighton, the indefatigable manager of the Minneapolis Symphony Orchestra, was again in Chicago during the week and was one of the visitors to the Chicago office. Mr. Heighton gave the information that this year the Minneapolis Orchestra's Chicago concert would take place on Sunday afternoon, February 28, at the Auditorium Theatre. Mr. Heighton was in the best of health and humor, as he had just closed a guarantee contract for the appearance of the Minneapolis Orchestra in St. Louis, also in Des Moines, Ia. The dates for the spring tour of the Minneapolis Orchestra will soon be published in the *MUSICAL COURIER* and will show once more how great the demand for the orchestra from the Northwest is all through the country, thus proving that good material, a genial conductor and an astute business manager are the rudiments necessary to make an orchestral association successful.

CHICAGO SYMPHONY ORCHESTRA CONCERT.

The first part of the concert this week, on Friday afternoon and Saturday evening, December 4 and 5, brought out the second "Leonore" overture, by Beethoven, the Mozart serenade, in B flat major, for woodwind instruments and horns, and the concerto for cello, by Haydn, its

solo part being played by Emmeran Stoeber, second cellist of the orchestra. The soloist at this, his debut, left much to be desired as a cello virtuoso. Since the beginning of the season Mr. Stoeber's work at the first desk has been excellent and much was expected from him. It is therefore with regret that his unsuccessful appearance has to be registered. After the intermission the Tchaikowsky fifth symphony was superbly rendered by the orchestra. It may be added that the other symphonic numbers were beautifully given, and again Mr. Stock was the bright star of the concert.

CHICAGO NOTES.

Clarence Stroupe, of the Bergey Chicago Opera School, presented his pupil, Leona Hay, pianist, assisted by George Simons, tenor (pupil of Mr. Bergey), in a recital at the Bergey studios last Friday evening.

Lucille Stevenson has just been engaged for two concerts in Winnipeg, Canada, January 4 and 5. On the first night she will sing in "The Messiah." Miss Stevenson will also be the soloist with the Minneapolis Symphony Orchestra at Winona, Minn., on February 16.

A musicale was given on Saturday evening, November 21, at the residence, in Wilmette, Ill., of Mae Middleton Colley, soprano. The hostess, who is a vocalist of no small attainment, furnished part of the program and was assisted by Carol Robinson, pianist, and Dr. Frederick Clark, baritone.

On Sunday evening, December 6, the fourth concert, third season, of the Sinai Orchestra, will be given at Sinai Temple, with Carol Robinson, pianist, as soloist. As usual, Arthur Dunham will both conduct the orchestra and play an organ solo.

The Bush Conservatory announces a recital by Violet Bourne, pupil of Julie Rive-King, assisted by Claire Hart, tenor, pupil of David Baxter, to take place at the Bush Conservatory Recital Hall, Friday evening, December 11.

Next Sunday afternoon, at 3 o'clock, Willard Flint, the oratorio singer, who is engaged for the tenth successive year with the Handel and Haydn Society, of Boston, will give a program of German and other selected concert numbers, assisted by Jessie M. Hamilton, soprano, who will offer a program consisting chiefly of works of modern French composers.

The Glenn Dillard Gunn interpretation class held last Saturday at the Gunn Studios, was one of the most interesting this year. The class has grown so that it has been divided into two sections, the ensemble class, which consists of a string quintet and the solo class. Agnes Leist Beebe was the soloist for the piano class, and gave a number of beautiful selections. One of the most interesting incidents of the afternoon was a try out of children soloists before a manager. Little Joseph Corey, the eleven-year-old pianist, though he learned only an hour before that he was to appear before a manager, played six solos with such artistry and finish that he secured an engagement at once. At the class next Saturday, there will be a group of piano selections played by Earnest Bacon, Jacob Fischer, Mildred Devine, and Ebbe Noer. Raoul S. Bonnano, baritone, late of the Paris Grand Opera, will give a group of songs, and the soprano, Jeanette L. Hoskins, will sing also. Glenn Dillard Gunn gave a lecture recital at Winona, Minnesota, Tuesday evening, December 2.

The School of Opera, Chicago Musical College, will give a performance December 12 in the Ziegfeld Theatre. Edoardo Sacerdote will have charge of the production, and the divertissement will enlist the services of four members of the College School of Ballet. The second acts from "Traviata" and "Carmen" will be given.

Carl Friedberg, pianist, will be heard for the first time in Chicago in a recital next Sunday afternoon, December 13, at the Illinois Theatre, under the direction of F. Wight Neumann.

Marcella Sembrich will make her only appearance in Chicago this season in song recital at Orchestra Hall, Sunday afternoon, January 3, under the direction of F. Wight Neumann. Mme. Sembrich did not come to America this year to make an extended tour, but to live quietly in New York City. She will, however, give one recital in Boston two in New York City, and one in Chicago, for which she has prepared a very attractive program. Frank LaForge again will be the accompanist.

On Thursday evening, December 3, Theodora Sturkow Ryder, pianist, was heard in recital at the Claypool Hotel Indianapolis, Ind., at one of the series of concerts given by Ora B. Talbot. Over eight hundred were present.

Last Saturday afternoon, at Kimball Hall, voice pupils of Karleton Hackett, violin pupils, of Adolf Weidig, and piano students of Silvio Scionti were heard in recital.

Celene Loveland, pianist, is booked to appear next week in Dekalb, Ill.; Janesville, Wis., and Davenport, Ia.

Adolf Weidig gave the first of a series of three lectures on "The Development of Chamber Music," last Saturday, at Kimball Hall. The lecture, which was of extreme interest, was followed by a delightful program of musical illustrations embracing the earliest efforts in chamber music.

Herbert Butler's Ensemble Class will give a recital at Kimball Hall, Saturday afternoon, December 12.

Augusta Cottlow's Interrupted Tour.

Augusta Cottlow, the American pianist, whose European tour of last season won such pronounced favor for her, was heavily booked for this season, in the principal cities of Germany, Austria, Russia, Holland and Belgium, but on account of the war, a continuous tour was rendered impossible. Miss Cottlow was to play in England in the spring, and had many return dates in the cities where she had appeared last season, including several important orchestral engagements. Among the cities booked were Berlin, Leipsic, Hamburg, Düsseldorf, Nürnberg, Frankfurt, Munich, Vienna, Prague, St. Petersburg, Moscow, Warsaw, Riga, Brussels, Amsterdam and the Hague.

Another Endorsement of Rummel's Art.

Fritz Kreisler and Mrs. Kreisler were among the guests present at a musicale given by a prominent member of New York Society. Mr. Morse-Rummel, the young violinist, played the Bruch G minor concerto and several of Fritz Kreisler's adaptations of the old masters. Mr. Kreisler expressed his high approval of Mr. Rummel's art and thanked him several times for the pleasure he had given him.

Mr. Rummel leaves for an extended Southern tour in December.

Preyer Artist-Pupil in Baltimore.

Elizabeth Katzenstein, soprano, sang in a joint recital with George Castell, the Russian tenor, in Baltimore, on December 6. Mrs. Katzenstein made her New York debut at a musicale in the studio of her teacher, Caroll Badham Preyer, two weeks ago, and will sing again in New York on December 12 in a program of Russian songs.

Marie Morissey at Waterbury.

Marie Morissey, the contralto, who was so enthusiastically received at her recent recital in Aeolian Hall, New York, will sing on December 13, at Waterbury, Conn. Elsie Cowen will be her accompanist in an interesting program. Mrs. Morissey is a pupil of Dudley Buck, the New York vocal teacher.

Jerome Uhl's Recital.

Jerome Uhl, bass baritone, will give a recital at Aeolian Hall, New York, Tuesday afternoon, January 5.

Mr. Uhl studied abroad for many years and afterward sang in concert and opera in France, Germany and Italy.



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BOSTON CONCERTS AND RECITALS.

A Week of Considerable Musical Activity Is Recorded—Big Chorus of Colored People Sings Southern Melodies—Notes.

* 11 Boylston Road, Fenway,
Boston, Mass., December 4, 1914.

This week's local musical offerings were fittingly ushered in by John McCormack's concert on Sunday afternoon, November 29, at Symphony Hall. The audience on this occasion broke all previous McCormack records here and there was hardly one square foot of available space vacant in the hall. The seat sale was closed on the Saturday before the concert and standing room only was for sale on Sunday. As there were as many persons turned away as would have filled the hall a second time, Manager Charles L. Wagner has promised to bring the McCormack concert company back here for a two nights' engagement late in January. The program last Sunday represented Mascagni, Wolf, Reger, Schumann, Cadman, Schneider, Taylor and Bizet. The Irish songs had their hearing as usual and a goodly number of effective encores were granted. Donald McBeath, the young Australian violinist, played "Meditation," by Cottenet; "Schon Rosmarin," by Kreisler; an ariette by D'Ambrosio, an air on the G string by Bach, and a Mozart gavotte. Edwin Schneider very capably officiated at the piano.

CARL FRIEDBERG'S PIANO RECITAL.

Monday afternoon brought to Boston Carl Friedberg, the pianist, for his first recital appearance in the city. Jordan Hall held a good sized audience that extended hearty greetings to this artist, about whom they had heard so much. One may as well state that apparently there was not a disappointed person in the audience at the conclusion of the recital. Carl Friedberg won a signal success and his

reappearance in Boston will be welcomed. The program contained the E major "Sarabande," by Rameau; E major sonata, by Beethoven; Schumann's symphonic etudes, E flat intermezzo and E flat major rhapsody by Brahms, a Schubert impromptu, and a Chopin group.

GABRILOWITSCH ASSISTS QUARTET.

Ossip Gabrilowitsch, the Russian pianist, assisted the Kneisel Quartet at Steinert Hall on Tuesday evening, December 1. The program was as follows: Quartet, A major, for violin, viola, violoncello and piano, op. 7, Daniel Gregory Mason (first time); quartet, D minor, op. 34, Dvorak; quartet for violin, viola, violoncello and piano, op. 25, Brahms.

COLORS SINGERS HEARD.

There was an unusual entertainment at Symphony Hall last Sunday evening in the form of a Folksong Festival, in which two hundred colored singers took part. Mme. E. Azalia Hackley, director and manager of the Hackley Normal Vocal Institute in Chicago, was in charge of the affair and she deserves much credit for the splendid results she attained with the large chorus. The selections comprised many of the typical Southern melodies, and the effect was most pleasing. The ensemble was splendid and one was agreeably surprised at the richness of vocal quality in evidence throughout the performance. Nathaniel Dett, a pianist, and also a composer of some note, was heard in his own compositions. The young man is an accomplished player and possesses much talent for composition. His numbers were interesting and displayed much sympathy for the South land. Clarence White, violinist, played the "Gypsy Song," and an African dance, by Coleridge-Taylor, and a short berceuse of his own composition. Mme. Hackley is known throughout the United States for her interest in and devotion to the cause of musical education for the colored race. She believes that "the proper study of voice culture will help children spiritually, morally and physically, through control of the will power, the emotions and the muscles; that this study will also cause a general knowledge of other thoughtful refining studies. She believes that because the negro is vocally gifted that much of the time spent upon technical training could be spent in directing him toward the appreciation of the beautiful in nature, art, poetry, literature and the study of psychology and kindred subjects which would cultivate his observation, thought, taste, will power, etc." Mme. Hackley travels about the country and devotes her time and efforts to the free training of these large choral associations which she also forms herself.

DALCROZE METHOD IN BOSTON.

The Jacques Dalcroze method for training in sense of rhythm for gymnastics, for the dance and for the general discipline of bodily and mental motion, has made its way into Boston recently. Miss Longy, daughter of the first oboe player of the Boston Symphony Orchestra, is now teaching them here as a result of her studies with Jean Udine, who was a pupil of Dalcroze. On Saturday morning of this week, Mr. de Montoliu, a graduate of the Dalcroze school, which is located near Dresden, will give "demonstrations" of the method at Jordan hall.

ZOELLNER QUARTET CONCERT.

The Zoellner Quartet was heard here on Thursday night, December 3, at Steinert Hall in a program containing two numbers that had never been played here before, the "Romantische Serenade," by Jan Brandts-Buys, and a quartet in D by Gustave Samazeuilh, the Parisian composer. A third number was the Beethoven quartet, op. 18, No. 2. The Zoellner Quartet is indeed a novel group of artists, as it is composed of father, daughter and two sons. It was a very exacting program that they chose for this Boston appearance, and much credit is due them for the success attained. The demand for the Zoellners is large. Since the starting of their present tour on September 30, over sixty-five engagements have been filled, and the present week has seen the fulfillment of five engagements and a final one is to come this Saturday night, when they play at Wellesley College as one of the concert series attractions which the school is conducting this season.

A FLUTE RECITAL.

Julie Petersen, flutist, gave a concert at Jordan Hall on Thursday evening, December 3. Miss Petersen is a na-

tive of Copenhagen and has appeared with success in the principal European cities. Her Boston recital was a novel attraction, for not in many years has there been heard locally a concert of this type. She proved her virtuosity in amazing manner and many new feats in flute technic came to the ears of most of us who are not any too well acquainted with the innate possibilities of the instrument. Surprising, aside from the technical feature, was the real artistry the soloist displayed in her many interesting interpretations.

BOSTON NOTES

Julia Culp has postponed her recital announced for this Saturday afternoon in Jordan Hall, owing to a cold. The date is now fixed for Saturday, January 16.

Ossip Gabrilowitsch will be heard in recital, assisted by his wife, Clara Clemens Gabrilowitsch, contralto, on Saturday afternoon, December 12, in Jordan Hall.

Mme. Gerville-Réache is the attraction for the fourth Boston Music School Settlement concert, which will be given this Sunday afternoon at the Boston Theatre. Mme. Réache is well remembered here by her impersonation of La Navarraise in Massenet's opera at the Boston Theatre, and her superb Delilah at the Boston Opera House. The Hoffmann Quartet will assist.

Fritz Kreisler will be here for a recital in Symphony Hall, Sunday afternoon, December 13. VICTOR WINTON.

Boston Hails Tina Lerner as

Heir to de Pachmann.

H. T. Parker, distinguished critic of the Boston Evening Transcript, paid an enthusiastic tribute to Tina Lerner's art on her Boston reappearance, November 22, as follows:

In more senses than one Tina Lerner seems the heir to De Pachmann. Scarcely another pianist, since Mr. de Pachmann left the stage, can summon a tone so slender and sweet, so gravely young and warm, so light and bright, so limpid, smooth and even, so sensitive to every modulation of the engraved page of the enkindled imagination, so transparent, yet so subtly shaded, so persuasively the voice of old elegance, of old bravura, and of the intimate lyric voice and the stirred lyric feeling that outlasts hulking and grumbling Time. No wonder that the piano gives up the finer secrets of its tone to such caressing. (Advertisement.)

Von Ende School Announcements.

The Von Ende School of Music has issued cards of invitation embracing the following musical events of the next ten days: Friday evening, December 11, advanced students' recital; Friday evening, December 18; advanced students' recital; Saturday afternoon, December 19, children's matinee, 3 o'clock, 44 West Eighty-fifth street, New York City.

Evan Williams Sings in Sacramento.

Evan Williams appeared as soloist at the 368th recital of the Saturday Club, of Sacramento, Cal., on November 12, in the Clunie Theatre. He sang a varied program, including works by Handel, Schubert, Haydn, Cadman, Cowen, etc., and scored a tremendous success. He was accompanied by his son, Vernon Williams.

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Dull Boston Symphony Concerts.

It is not the customary thing to speak of Boston Symphony Orchestra concerts as being dull, but those of Thursday evening, December 3, and Saturday afternoon, December 5, at Carnegie Hall, were in every sense of the words monotonous and boring.

The ordeal began on Thursday with Sibelius' fourth symphony, a work which because of its drab colors, lack of variety in orchestration, and dearth of melodic ideas, worked on the listener like a soporific. It dragged its wearisome and empty length with such fatal effect on the writer of these lines that he finally found it hard to keep awake, while the orchestra droned, and toiled, and heaved, and mumbled, and prolixed. A more thoroughly uninteresting work has not been heard here for many a season, and the conductor seemed to feel the lack of appreciation on the part of the audience, for long before the finish of the symphony his energy and responsiveness diminished perceptibly. Sibelius has done some notable writing for orchestra, but it is not to be found in his fourth symphony.

Von Recznick's "Schlehml," a "symphonic biography," depicting "the life of a modern man pursued by misfortune, who goes to destruction in the conflict between his ideal and his material existence," came after the Sibelius symphony, and far from clearing away the dissatisfaction left by that piece served only to intensify it. This "Schlehml" is a composition written in that Straussian manner which has been recognized as being among his most crassly modern symphonic productions, and it bears such striking relationship to the "Sinfonia Domestica" at times that one is led to think of Von Recznick as a musical satirist, anxious to show his renowned contemporary how easy it is to imitate him and even to go him one better in the way of harmonic incongruity, rhythmic license, and unbridled noise. There are moments of lyric beauty in "Schlehml" consisting chiefly of diatonic oases in the desert of discord and at all times the work is orchestrated with virtuoso disregard of the conventions as we knew them before Strauss. Many clever touches spring up in the Von Recznick score, but as a whole it lacks in directness of purpose, in logical sequence, and in purely musical stimulativeness. It is "interesting" music, but it does not warm the cockles of the heart, and coming after the Sibelius disaster, it sounded doubly uninspired and futile.

Theodore Spiering led Von Recznick's "Der Sieger" at a Berlin concert a year ago and he speaks very highly of it. The work should be heard here, if for no other reason than to give the composer a chance to score the hit which he did not register with "Schlehml." It is not necessary to go at length into the "program" of that opus. Charpentier used the same idea—too big a one for any art form except literature—in his oratorio-opera, "Julien." Scheinplug's "Overture to a Comedy by Shakespeare" concluded lamely a program which for injudicious selection and unskillful arrangement hardly could have been outdone.

On Saturday afternoon, Strauss' "Aus Italien" did not start off matters much better, for it is an exceedingly long winded affair and while provided with fascinating episodes here and there is spun out so thinly as regards tunefulness and sincere musical expression that the fancy of the auditor is not held captive unintermittently and his emotions are stirred only for an instant or two. Strauss seemed to be groping in "Aus Italien" for that orchestral technic which he found fully in his later symphonic poems.

The Ropartz symphony, his fourth, was heard here recently at a Philharmonic concert, and it must be said that the Boston players last Saturday brought out no features of the music left unrevealed by our own organization. As the MUSICAL COURIER wrote then, Ropartz is an accomplished and facile writer who stands midway between the classical and the modern schools. The second hearing of his C major symphony confirms the impression that he is furthermore a sincere and high minded composer, not blessed with a large store of melody, but gifted with the faculty of scoring smoothly and lending all his measures distinction and interest. His symphony is in one movement, which makes it appear unduly long in view of its lack of characterization and grip.

Beethoven's "Egmont" overture was the one unassailable feature of the two programs. It sounded new when compared to the admitted novelties.

Boston Symphony Brooklyn Concert.

Brooklyn was treated to an unusually attractive program by the Boston Symphony Orchestra at its concert in the Academy of Music on Friday evening, December 4. The first number was the symphonic fantasy, "From Italy," op. 16, by Richard Strauss, written at a time when this composer retained all of his youthful enthusiasm and still had a feeling for melody. It was wonderfully well played by Dr. Karl Muck and his men. The other orchestra number

was the Beethoven "Egmont" overture, which Dr. Muck took at a surprisingly slow tempo.

The soloist of the evening was Harold Bauer, who played the Beethoven concerto in G major.

Philharmonic Sunday Offering.

An uncommonly attractive program was that presented at Carnegie Hall last Sunday afternoon, December 6, by the Philharmonic Society, with Carl Friedberg as the assisting soloist. The scheme comprised MacDowell's "Indian Suite," Schumann's piano concerto, Strauss' "Don Juan," Tchaikowsky's "Italian Caprice," and Rubinstein's "Feramors" ballet music. It was the sort of program desired by Sunday concert goers and in consequence a very large audience crowded the spacious hall and showed exceptional responsiveness in the way of applause and favorable comment. "Occasionally this kind of a concert should be given by all the orchestras," remarked one listener near the MUSICAL COURIER man; "it makes ten new subscription converts to the cause of good music, whereas programs like those heard here from the Boston Symphony last week cause ten subscription recruits to orchestral courses to become renegades." The Sunday concerts of the Philharmonic now are to New York what the famous Tuesday popular concerts of the Berlin Philharmonic are to the German capital. It is a capital idea to separate the severely classical series of our local orchestra from the amiable course meant to be chiefly entertaining.

MacDowell's "Indian Suite" had an eloquent reading, full of poetry and color. Strauss' "Don Juan," that full blooded, joyously riotous score, reflected all the requisite tonal opulence and orchestral passion. In the "Italian Caprice" and the "Feramors," brilliancy and dash were the chief characteristics displayed by the virtuoso band, and needless to state, the reception accorded those pieces approached the frenetic. It was an afternoon of exhilarating orchestral enjoyment.

Carl Friedberg gave lovely voice to the Schumann concerto, projecting into it all the lyricism which the imaginative pages contain, sounding its melodies with a finely rounded mellow tone, and tracing its filigree passage work with delicate fingers accurately and fleetly driven. It was the interpretation and the technical performance of a thorough artist nature, and as such it made a deep impression on the hearers, who took Friedberg to their hearts in unmistakable fashion. It is to be hoped that he will give us much Schumann at his next New York recital, for this new pianist is a Schumann reader par excellence.

School of Music 388th Concert.

The 388th concert of the New York School of Music and Arts (Ralfe Leech Sterner, director), at Carnegie Chamber Music Hall, New York, December 2, again showed the good work done at this institution in vocal, piano and violin teaching. Beginning promptly, a concert of twenty-one numbers, mostly vocal music, pupils of Mr. Sterner, was past within an hour and a half, serving to bring forward young people in solos, duets, etc., some of whom have been praised in the columns of the MUSICAL COURIER, following appearances at the Wanamaker Auditorium and other leading public halls. The ease of singing, breath control, distinct enunciation, the appropriate facial expression of the singers, their natural beauty of voice, the correct stage carriage, all this shows that Mr. Sterner and his capable aides go into the business of teaching in its manifold details, earnestly and with fine success.

The pianists, too, were players of unusual ability, combining advanced technic with clean-cut phrasing and understanding of the intellectual. Two violinists showed good tone and precocious talents, and a very attentive audience heard the various numbers with marked expressions of pleasure. The names of the participants follow: Marguerite Claghorn, Mildred van Zandt, Ramee Rivas, Belle McKinlay, Eleanor Fields, Harriette Gesas, Nellie Collins, Jenness Jones, Blanche Kelley, Florence Brusche, Elsie Schoenfeld, Marguerite Zacharias, Mildred Waite, Emma Hamilton, Rae H. Coelho, Frederic Maroc, Louis Ferraro and Andrew Martin.

Helen Wolverton played piano accompaniments with sympathy.

R. E. Johnston for Baltimore Musicales.

Beginning Friday, January 15, a series of morning musicales will be inaugurated at the Biltmore Hotel, New York, under the management of R. E. Johnston.

Negotiations are now pending for the engagement of artists of international fame.

The large ballroom on the twenty-second floor of the Biltmore Hotel will be set aside for these musicales, which will take place at 11.30 in the forenoon.

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"Yes, if you'll let me play you my new Christmas cantata."—Fliegende Blätter.

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Songs.

Marion Bauer

Youth Comes Dancing O'er the Meadows, Constance Purdy, New York
Youth Comes Dancing O'er the Meadows, Lucy Gates, New York
A Little Lane, Gustaf Bergman, New York
A Little Lane, Mrs. John R. Stites, Minneapolis
Only of Thee and Me, Marie Morrissey, New York
Only of Thee and Me, Gustaf Bergman, New York
Only of Thee and Me, Lucy Gates, New York
Only of Thee and Me, Lillian Birmingham, New York
Only of Thee and Me, Mrs. John R. Stites, Minneapolis
The Red Man's Requiem, Reed Miller, Syracuse
Send Me a Dream, May Dearborn Schwab, New York
Star Trysts, Thomas Chalmers, Summit, N. J.

Gena Brancombe

Hail, Ye Tyme of Holidayers, R. Norman Jolliffe, New York
The Morning Wind, Marie Stapleton Murray, New York
The Morning Wind, Josephine Olsen, Spokane
The Morning Wind, Mrs. C. F. McCoy, Trenton, N. J.
The Morning Wind, Lillian Wainwright, No. Andover, Mass.
The Morning Wind (trio for women's voices), Toronto Conservatory
A Lovely Maiden Roaming, Marie S. Murray, New York
A Lovely Maiden Roaming, Mrs. John R. Stites, Minneapolis
There Was a King of Liang (from "A Lute of Jade"), Percy Hemus, New York

Laughter Wears a Lilled Gown (duet for soprano and baritone), Marie S. Murray and R. Norman Jolliffe, New York

Margaret R. Lang

An Irish Love Song, Lillian Sullivan, New York
An Irish Love Song, Cyril Wimpenny, Trenton, N. J.
An Irish Mother's Lullaby, Wilma Rucker, Osaage, Ia.
Day Is Gone, Marie Millette, Berkeley, Cal.
Arcadie, Isaac Hart, Trenton, N. J.
Ghosts, William Howland, Detroit

Edna Rosalind Park

There Was a Bonnie Lass, Percy Hemus, New York
How Long and Dreary Is the Night, Percy Hemus, New York
A Memory, Isaac Hart, Trenton, N. J.
A Memory, Mrs. John R. Stites, Minneapolis

Ward Stephens

Be Ye in Love with April-tide, R. Norman Jolliffe, New York
Be Ye in Love with April-tide, Ida W. Seymour, Hoboken, N. J.
Hour of Dreams, Florence Hinkle, New York
Summer-time, Edna Dunham, New York
The Rose's Cup, A. J. Burgner, Trenton, N. J.

S. Coleridge-Taylor.

Life and Death, John McCormack, New York
Life and Death, Florence Hinkle, New York
An Explanation, John McCormack

Piano.

Mrs. H. H. A. Beach

Op. 54, No. 1, Scottish Legend, Walter Spry, Aurora, Ill.
Op. 54, No. 2, Gavotte fantasique, Elmer Zoller, New York
Op. 60, Variations on Balkan Themes, Walter Spry, Chicago
Op. 65, No. 1, La Fée de la Fontaine, Mme. Schnabel-Tollefsen, New York
Op. 65, No. 4, Sous les Etoiles, Clara Hess, Hellertown, Pa.

Arthur Foote

Op. 15, No. 1, Prelude and Fugue in D minor, Theodora Sturkow-Ryder, Chicago
Op. 15, No. 3, Capriccio in D minor, Mrs. S. R. Canfield, Ventura, Cal.
Op. 37, No. 1, Prelude Etude for the left hand alone, Theodora Sturkow-Ryder, Chicago
Op. 41, Five Poems (After Omar Khayyam), Karl E. Tunberg, Seattle
Op. 73, No. 4, Flying Cloud, Harry C. Whittemore, Manchester, N. H.

Edward MacDowell

Op. 17, No. 2, Witches' Dance, Teresa Carreno, New York
Op. 17, No. 2, Witches' Dance, Mme. Schnabel-Tollefsen, New York
Op. 36, Etude de Concert, Frank La Forge, San Francisco
Op. 36, Etude de Concert, Myrtle Elynn
Op. 37, No. 1, Clair de la Lune, Teresa Carreno, Boston
Op. 37, No. 3, Dans le Hsmac, Teresa Carreno, Boston
Op. 37, No. 3, Danse Andalouse, Teresa Carreno, Boston
Op. 59, Fourth Sonata (Keltic), Harold Henry, Jackson, Mich.

Violin and Piano.

Marion Bauer.

Up the Ocklawaha, Maud Powell
Up the Ocklawaha, Jacques Kanner, New York

Gena Brancombe.

Op. 21, No. 1, An Old Love Tale, William Howard, Quincy, Mass.
Op. 21, No. 1, An Old Love Tale, Samuel Gardner, Peterboro, N. H.
Op. 21, No. 1, An Old Love Tale, David Talmage, New York
Op. 21, No. 2, At the Fair, David Talmage, New York
Op. 21, No. 3, A Memory, Jessie de Vore, La Crosse, Wis.

Arthur Foote.

Op. 44, Melody, Gaylord Yost, Indianapolis
Op. 59, Ballade in F minor, Carl H. Tollefsen, New York
Op. 74, No. 1, Canonets, Bessie B. Collier, Boston
Op. 74, No. 2, Song of Sleep, Bessie B. Collier, Boston

Maurice Goldblatt.

Dance of the Sylphs, Albin Steindel
Dance of the Sylphs, Nicoline Zedeler
Reverie, Isidore Berger, Knoxville, Ill.
Avonval, Lucille Hansen, Chicago
Rosalind (cello and piano), Frederick P. Search, Carmel-by-the-Sea, Cal.; Sioux City, Ia.

Edward MacDowell.

With Sweet Lavender, Cecilia Bradford, Peterboro, N. H.
To a Wild Rose, Cecilia Bradford, Peterboro, N. H.
To a Wild Rose (cello and piano), Frederick P. Search, Los Angeles
At an Old Trysting Place (cello and piano), Frederick P. Search, Santa Barbara (Advertisement.)

Christine Levin In West Virginia.

Christine Levin, contralto, gave a recital before a large audience at the Grand Opera House, Fairmont, W. Va., November 18. Her program showed much variety, including works by Schubert, Brahms, Bruneau, Massenet, Koemmenich, Carpenter, etc. Such artists and organizations as Francis Macmillan, Mischa Elman, the Zollner Quartet, Maud Powell, Grace Hall Riheldaffer and others of equal note have appeared there also. Miss Levin was presented by Aubrey Martin, musical director of the State Normal School, who left immediately after the concert to take up a similar position with the Normal College of Miami University, Oxford, Ohio.

The Fairmont Times says: "Miss Levin's program was divided into four parts, the first two parts consisting of French and German songs and arias, the third part being a group of old folksongs, including one number by a modern composer, and the fourth part being made up entirely of modern compositions.

"Miss Levin is the possessor of a voice of good quality, which she has under fine control. Her interpretations showed a perfect understanding of the various moods represented on her program. She was particularly effective in the folksongs and modern American songs.

"The accompaniments, played by Jessie Renshawe, deserve especial mention."

Sundelius Activities.

Among the more recent appearances booked for Mari: Sundelius, the soprano, by Gertrude F. Cowen, are: Soloist with the Mendelssohn Club, Albany, N. Y., December 9, and an appearance with the Boston Cecilia Society, January 21. This, in addition to the comprehensive list of engagements already filled, and her creating of the soprano role in Bossi's "Joan of Arc," to be sung for the first time in America, at Carnegie Hall, by the Oratorio Society of New York, Louis Koemmenich, conductor, will keep this soprano busily engaged until the first week in July, following her long tour with the Minneapolis Symphony Orchestra from April until June, and her appearance as leading soprano at the Swedish Singing Festival in San Francisco, June 15 to 25.

Her bookings from September 1, 1914, to June 28, 1915, follow: September 1, Syracuse; October 18, Chicago, Apollo Musical Club; October 25, Chicago, joint recital; November 3, Cleveland, matinee appearance with the Fort-nightly Club; November 5, Minneapolis; November 10, Kansas City, Fritschy Course; November 13 and 14, soloist, St. Louis Symphony Orchestra; November 23, soloist, Boston Symphony Orchestra; December 3, Dobbs Ferry, N. Y.; December 7, New Haven; December 9, Albany; December 11, Princeton; December 13, Tufts College, Massachusetts; December 17, Cambridge; January 11, private

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recital in Boston; January 13, Bridgeport, Conn., recital; January 20, Cambridge; January 26, Lowell Choral Society; March 9, soloist, Boston Symphony Orchestra; March 15, Brockton, Woman's Club; March 24, soloist, New York Oratorio Society (Louis Koemmenich, conductor), creating the soprano role in Bossi's "Joan of Arc," to be sung the first time in America in Carnegie Hall; April 11 to June 15, spring festival tour with the Minneapolis Symphony Orchestra; June 15 to 25, leading soprano at the Swedish Singing Festival to be held at San Francisco during the Panama-Pacific Exposition.

Mme. Sundelius' appearance at Lockport, N. Y., in joint recital with Pasquale Amato, will open the 1915-1916 concert series under Mr. van de Mark.

AN OPEN LETTER TO SINGERS.

By MARGARETHA KIRPAL.

Margaretha Kirpal, the vocal teacher, of 124 West Thirty-fourth street, New York, and 140 Barclay street, Flushing, L. I., disagrees with a recent review of two books on the vocal art, which appeared in a daily newspaper. She writes:

As one who has had many years of experience as a teacher of singing, I feel it incumbent on me to say that these two books under review could only mislead a student. Why the everlasting cry about the downfall of "bel canto?" Bel canto, which means nothing more than good singing, still exists and always will exist among singers, trained in the right way. Anyone who has heard Mmes. Sembrich, Destinn, Hempel, Lehmann, Schumann-Heink, Sig. Caruso, Amato, Scotti and others, will testify to that. Poor singing teachers are usually the cause if pupils, endowed with fairly good material, do not learn to sing well. To one who knows how to point out every muscle activity employed to obtain the final result (the bel canto), the idea of a psychological method is, to say the least, ridiculous. There is something much more tangible. The author says, "Pay no attention to the action of the diaphragm in breathing, avoid all attempts to control the breathing." Contrary to this I say, pay all possible attention to the working of the diaphragm. Above all, learn to control your breathing. After that, have your voice placed, which means nothing more than to direct the breath so that the best possible use is made of all the resonance cavities. Then, and only then, when these things, together with other countless details, have become flesh and blood with the pupil, can he become conscious of the sensations of a good singer. Vocal poise cannot be spoken of until a pupil, through years of right training, has become an artist. Mr. ——— thinks that singing can be taught chiefly by example, and lays stress on the value of listening to good singing. In my opinion, a beginner gains absolutely no knowledge of voice production by listening to other singers. It is most important, however, that he should learn to listen to himself. He must also learn to feel whether the tone is right. A good teacher can impart all this. Naturalness of expression, beautiful sustained tones, and agility, coupled with greatest endurance, are the lasting results, if proper breath control is taught, and the muscles used in singing are trained to their utmost elasticity.

A circular recently issued by Mrs. Kirpal says:
What deep breathing does for you: It makes new red blood; it makes muscle tissue; it builds up your body.
Facts speak louder than words. See what the deep breathing system has done for me. Give me ten minutes of your time daily and it will do the same for you. Three years ago I was sick and weak. Today I am strong and healthy.
Deep breathing is not only the underlying principle in the art of song, not only a great factor in correcting and improving your figure, it is, above all, the secret of giving you good health, which goes hand in hand with keeping young.
Let me help you, as I have helped myself.

Zoellner Quartet with Montreal Club.

In Montreal, Canada, November 26, the Zoellner Quartet gave a program before the Ladies' Morning Musical Club which called forth this comment from the secretary-treasurer of the club:

"So insistent was the applause after both the Ivanow and Brandt-Buys numbers—new to many of its hearers—that the club rule of 'no encores' had to be waived, and the quartet charmed its audience with Glinka's minuet and andante cantabile by Tchaikowsky."

The Zoellner Quartet was heard on this occasion in the Beethoven quartet, op. 18, No. 2; the Ivanow quartet, op. 13, and the Jan Brandt-Buys "Romanische" Serenade."

The management of the Strand Theatre is unusually candid. It presents "Fradkin, the noted young Russian violinist. Third and last week by request."—New York Tribune.

Benefit Concert at Aeolian Hall.

A good sized and appreciative audience attended the concert for the benefit of the National Red Cross and Night Camp Auxiliaries of the New York Throat, Nose and Lung Hospital, on Tuesday afternoon, December 1, at Aeolian Hall, New York.

The artists who participated were Wilfrid Douthitt, baritone; Blanche Manley, soprano, and the Stanley Quartet, consisting of Louise MacMahan, soprano; Flora Hardie, contralto; Joseph Mathieu, tenor, and James Stanley, basso.

Eleanor Stanley presided at the piano. The proceeds were large and will materially aid this worthy cause. The concert was under the able management of Andreas Dippel, op. 25.

Pilzer-Hurwitz Recital in Brooklyn.

A joint recital by Maximilian Pilzer, violinist, and Henrietta Hurwitz, soprano, pupil of Anne Stevenson, was given Sunday evening, November 29, at the Brownsville Institute, Brooklyn.

Miss Hurwitz sang with glorious warmth of tone two groups of songs and an aria, "L'insana parola," from "Aida." For so young a singer Miss Hurwitz displays fine variety of expression and control.

Mr. Pilzer's playing was characterized by his usual musicianship and warmth of tone. Worthy of special mention were his own two compositions, berceuse and "Orientale," which received enthusiastic applause. Miss Pilzer and Frederic Dixon were at the piano.

"The Secret" Heard in Many Lands.

John Prindle Scott's song, "The Secret," has achieved an international fame. Orville Harrold sang it at Hammerstein's London Opera House; William Fullerton, a Scotch tenor, used it on tour in the English and Scotch Provinces; Martin Richardson sang it in the principal cities of Italy, and a program reached the composer recently showing that a soprano sang it in Honolulu, H. I. Among other prominent singers who are using this song are Lambert Murphy, George Harris, Jr., Joseph Mathieu, John Young, Harvey Hindermeyer.

After the blatant vulgarities and banal ineptitudes of musical comedy, it is indeed with a sigh of relief that one takes a seat for Gilbert and Sullivan once more. Gilbert and Sullivan! Lamb and mint sauce were never more happily mated. Each dovetails into the other with such nice exactitude.—Australian Musical News.

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A Mary Fisher Home Benefit Musicale.

"To provide a home for those who have labored in literature, art, music, education or any of the various professions and find themselves in old age either without funds or congenial surroundings" is the worthy object of the Mary Fisher Home Association. Mount Vernon, N. Y., is the location of the Mary Fisher Home—the Seabury Memorial—which has been carrying on its work, under the unostentatious administration of a board of fifteen trustees, for the past twenty-six years.

Mrs. G. Thurston Seabury, a well known patron of music and art, presented the new building to the association. This building is now nearly completed and is well adapted to the needs of twenty-six beneficiaries.

The officers of the Mary Fisher Home Association are: C. Arthur Speakman, president; H. C. Brinkerhoff, Mrs. R. T. Fowler, A. Hill Seabury, vice-presidents; Dr. W. Stuart Woodruff, secretary; F. Irving Hull, treasurer. Board of Trustees, class of 1914—J. H. Burton, Mrs. W. S. Duryea, Dr. W. S. Woodruff, A. H. Seabury, Mrs. A. C. Stoney; class of 1915—H. C. Brinkerhoff, H. B. Coho, M. D. Stiles, F. I. Hull, Mrs. R. T. Fowler; class of 1916—Rev. J. H. Hollister, Mrs. J. H. Burton, A. T. Sweet, C. A. Speakman. Superintendent, Mary Pease. Officers of the Woman's Auxiliary—Honorary president, Mrs. G. Thurston Seabury; president, Mrs. R. T. Fowler; first vice-president, Mrs. J. H. Burton; second vice-president, Mrs. A. Wilson; third vice-president, Mrs. H. C. Jones; recording secretary, Mrs. W. S. Woodruff; corresponding secretary, Mrs. A. C. Stoney; treasurer, Mrs. C. Remington.

A musicale was given for the benefit of the Mary Fisher Home at the home of Mrs. John Sands Howell, 49 West Eighty-ninth street, New York, Wednesday afternoon, December 2, which was very well attended.

This was the program:

"Nocturne Pyrenee" (Chaminade), George Devoll and Edwin Isham; piano soli, andante (Beethoven) and "Kamenoi-Ostrow" (Rubinstein), Marie Louise Todd; soprano soli, all dedicated to Mme. Buckhout, "Eternity" (Oley Speaks), "His Valentine" (Hallett Gilbarte), and "You and I" (Ward Stephens), Mme. Buckhout; baritone soli, "Le Miroir" (Gustave Ferrari) and "The Birthday" (Cowen), Edwin Isham; piano soli, "Arabesque" (Schumann), "Nachtstücke" (Schumann) and "Valse Brillante" (Raff), Marie Louise Todd; tenor soli, "Memory" (A. Goring Thomas) and "How Delicious Is the Winning" (A. L.), George Devoll; soprano soli, all dedicated to Mme. Buckhout, "Die Glocke" (German, M. Blazejewicz), "Nieczesliva" (Polish, M. Blazejewicz) and "Der Blommar Aster" (Norwegian, L. J. Munson), Mme. Buckhout; "A Sea Song" (Andre Messager), George Devoll and Edwin Isham.

Especial mention should be made of the finished musicianship displayed in the numbers of Marie Louise Todd, the pianist-teacher, and of Lima O'Brien's sympathetic and skillful accompaniments.

An Active Pittsburgh Teacher.

William R. Gardner, the Pittsburgh vocal teacher, gives instruction at East Liverpool, Ohio, on Wednesdays and

Saturdays, and at his home in Dormont, Pa., on Thursdays. The remainder of the week he is busily engaged at his studio in Pittsburgh. Mr. Gardner has accepted the position of choir director at the Homewood (Pa.) Presbyterian Church, and will enter upon his duties there January 1.

Franklin Cannon's Boston Tribute.

Appearing for the first time in Boston, Franklin Cannon, the young American pianist, met with instant favor from critics and public alike, when he gave his Jordan Hall recital there on Monday afternoon, November 23. Mr. Cannon is a disciple of the newer school, and the marked



FRANKLIN CANNON.

interest and enthusiasm he is creating in musical circles by his unique individuality as an artist and player is ample proof that here is real merit. The following group of press excerpts pertain to Mr. Cannon's recent Boston recital:

"... Mr. Cannon has many excellent qualities. He has strength that is easily exerted without turning sound into noise, a sympathetic singing tone; his technic was amply sufficient; and his phrasing was clear and intelligently thought out."—Herald.

"First impressions were most favorable. He shows an appreciation of the piano and of his composers that is altogether too rare."—Traveller.

"Mr. Cannon is a sincere, serious, well poised young pianist, with a strongly emphasized poetic bent.

"There are strength and control in his fingers, his staccato being even and uniform and his legato smooth and

well sustained. His thoughtful regard of a piece as a whole, his balance of phrasing, and his excellent pedaling marked each number on the program."—Monitor.

"Mr. Cannon's playing displayed commendable taste, clean technic and revealed his individuality. Feeling is well guarded by intelligence against exaggeration. . . .

"This basic principle of repose is an estimable thing in Mr. Cannon as a pianist. He does not abuse his strength, but keeps his hearer's ear alert with more subtlety of shading."—Globe.

"Mr. Cannon has acquired the technical skill that the public of the pianists takes for granted nowadays. He plays with intelligence, as one who has seriously considered his music and his instrument and who would hold himself well in hand in his relation to both. His ear is sensitive to the quality of his tone and the significant shadings of it. His presence was ingratiating, and recalled for an instant the romantic youth of the 60's."—Transcript.

Music League Concert.

At the first subscription concert of the Music League of America, which took place in Aeolian Hall, New York, Tuesday evening, December 1, the following program was given, the most interesting numbers being those of Pietro Von, organist; Nikolai Sokoloff, violinist, and Robert Gottschalk, tenor:

Prima sonata	D. G. Pagella
Pietro A. Von, organist.	
Le Réve de des Grieux	Massenet
Il Neige	Bemberg
L'Adieu du Matin	Pesord
Autumn (A Perfect Year)	Matthews
Robert Gottschalk, tenor.	
Serenade	Haaselmans
Danse des Sylphes	Godefroid
Salvatore de Stefano, harpist.	
L'enfant prodigue	C. Debussy
L'heure exquise	R. Hahn
Le Furet du bois joli	P. Breville
Air d'Alceste	Gluck
Miss Challet-Balme, soprano.	
Concerto, D minor, op. 44	Max Bruch
Adagio, ma non troppo (first movement).	
Nikolai Sokoloff, violinist.	
Christmas in Sicily	P. A. Von
Concert Study	P. A. Von
Pietro A. Von.	
Mam'zelle Mariette (operetta in one act)	Music by Emile Bourgeois
Mariette	Greta Torpadie, soprano
Pierre	Einar Linden, tenor

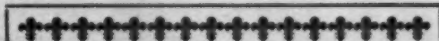
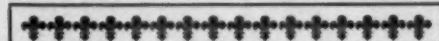
Giordano as Don Jose.

The New York Grand Opera Company . . . was heard again in "Carmen." While the company is comparatively small, it has a corps of capable singers and actors. . . .

Chevalier Salvatore Giordano, as Don Jose, is of striking mold and manly. His tenor voice is of excellent quality, with an appeal in it that awakens one to enthusiasm, and numbers of his solos were rewarded with a storm of handclapping. He sang the role of the soldier lover, Don Jose.—Indianapolis (Ind.) News. (Advertisement.)

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Beatrice Gjertsen's Song Recital.

A song recital was given at Aeolian Hall, New York, on Thursday evening, December 3, by Beatrice Gjertsen, an American dramatic soprano who has made a striking success during her five years with the Grand Ducal Court Opera at Weimar, and who, as a reward for her services in that opera house, has been given the honorary title of Kammersängerin. Miss Gjertsen was assisted by Harrison Wall Johnson, who, like her, comes to New York from the West. Miss Gjertsen's part of the program consisted of "Dich Theure Halle," from "Tannhäuser," a set of five songs by Schumann, Wolf, Brahms and Wagner, numbers by Grieg, Burleigh, Beach, Campbell-Tipton and Kjerulf, and Minneleide's farewell from Hans Pfitzner's "Die Rose vom Liebesgarten," a role which Miss Gjertsen created in Weimar.

Mr. Johnson played a number of compositions selected from the works of Chopin and the modern composers and proved himself to be a pianist of skill and a fine interpreter. He scored a great success with the public.

Miss Gjertsen showed herself to be the possessor of a magnificent stage presence and immense emotional and dramatic power. Her voice is of fine quality and she controls it so as to make effective every range of dynamics from the most powerful fortissimo to the lightest pianissimo. Her interpretations of "Dich Theure Halle" and of Wagner's "Träume" were excellent in their fine dramatic intensity. She rendered the two Schumann songs with delicacy and charm and gave a delightful interpretation of "Verborgtheit," by Hugo Wolf. Her rendition of the Swedish folksong was replete with the instinct of the North, and Grieg's "Ich liebe dich," sung in the original, in which form it only has one verse, the second having been added in the translation, was strong and trenchant. She further charmed her audience with three American compositions, Burleigh's "Jean," Mrs. Beach's "Love but a Day," and the "Spirit Flower," by Campbell-Tipton.

Hans Pfitzner is a composer much talked of and the selection from "Die Rose vom Liebesgarten" was looked forward to with interest. Miss Gjertsen sang this in costume, and although the music cannot be said to have fulfilled all expectations, no doubt losing by its divorce from the stage, her interpretation of it was powerfully dramatic and intensely emotional and was welcomed by the audience with such enthusiasm that an encore was necessary, when the singer gave a portion of Brünnhilde's call from "Die Walküre."

Miss Gjertsen will be heard in Chicago in recital, January 10.

Carri Pupils in Recital.

Artist pupils of the New York Institute for Violin Playing, Ferdinand Carri, director, gave the following program on Thursday evening, December 3, at the Sixty-first Street Methodist Episcopal Church, New York:

Intermezzo for five violins.....	Mascagni-Carri
Isabelle Rackoff, Perpetua Caruso, Fannie Flaxmann, Max Goodman, Willie Madden.	
Devotion.....	Hauser
Mazurka, Kujawiak.....	Wieniawski
Navarra, Spanish dances (for two violins).....	Sarasate
Max Goodman, Willie Madden.	
Romance.....	Carri
Serenade de Novia.....	Saenger
Gustav Wollmann.	
Ballade and polonaise.....	Vieuxtemps
Perpetua Caruso.	
Souvenir de Haydn.....	Leonard
Willie Madden.	
First grand concerto, Adagio and rondo.....	Vieuxtemps
Isabelle Rackoff.	
The Dance of the Witches.....	Paganini-Carri
Max Goodman.	
La Ronde des Lutins.....	Bazzini
(Transcription for two violins by Ferdinand Carri.)	
Isabelle Rackoff, Perpetua Caruso.	
Andante religioso (for eight violins, piano and organ).....	Hermann Carri
Isabelle Rackoff, Perpetua Caruso, Fannie Flaxmann, Gustav Wollmann, Rudolph Hasek, Rudolph de Conzoli, Max Goodman, Willie Madden. Hermann Carri at the piano.	
Edith Thompson at the organ.	

Soder-Hueck's Artist Pupils.

Ada Soder-Hueck's pupils all testify to her inspiring personality, and her reputation as a competent trainer of the voice increases with every new pupil who is turned out of her studio. Although herself a great contralto and formerly prima donna at the Vienna Opera, Mme. Soder-Hueck does not limit herself to teaching the contralto voice, but has pupils in every range from the high coloratura to the low bass. Mme. Soder-Hueck is producing some fine voices as the result of her thorough knowledge of voice placing and subsequent training.

Among her pupils, Elsie Lovell, an alto of exceptional sweetness and power, has been on tour filling engagements as far south as Savannah, meeting with success on all sides. Mary Ellerbrook, contralto, possesses a voice of great warmth and dramatic power. She is touring through

the United States and Canada and will be on the road during the entire season. The Watertown Daily Times says that Miss Ellerbrook has a superb contralto voice, perhaps the best ever heard in that city, and adds that it is natural and round and though remarkably low pitched, is as clear as a bell with wonderful carrying power.

CINCINNATI HAS A BUSY MUSICAL WEEK.

Daily Concerts Given—Symphony Program Changed—Other Notes of Current Interest.

Cincinnati, Ohio, December 2, 1914.

With a concert every day this week, all of them presenting interesting material, Cincinnatians have had time for little else beside listening to the various exponents of the divine art. Beginning with the sonata evening at the College of Music on Monday night, there followed the Culp String Quartet at the Woman's Club on Tuesday night, Florence Hardeman's debut (since her European studies) Wednesday night at Memorial Hall, the Orpheus Club concert Thursday night, the symphony concert Friday afternoon, Pavlowa and the Russian ballet at Music Hall Saturday afternoon, and the symphony concert on Sunday night. Pavlowa and her company also appear on Sunday, rounding out an exceptionally full week.

DR. KUNWALD MAKES PROGRAM CHANGE.

Dr. Kunwald has made a slight change in the program of the symphony concerts of this week in the substitution of the "Coriolan" overture of Beethoven for that of the "Leonore," No. II, as first announced. The change will be a welcome one, as the "Leonore" overture has been played in Cincinnati a great many times, while the "Coriolan" is less familiar to the general public. There will be no distinct novelty on the program this week, although the Beethoven symphony, No. 1, may almost be looked upon in this light, as it has not been played by the Cincinnati Orchestra. The soloist of the series will be Eleanor Spencer, the young American pianist.

COLLEGE OF MUSIC CONCERT.

Frederick J. Hoffmann, pianist, and Johannes Miersch, violinist, were the artists presented by the College of Music in the subscription concert this week. Their evening of sonatas was enjoyed by a large audience on Monday evening at the Odeon. Mr. Hoffmann is one of the busiest pianists in Cincinnati, and does not appear in concert as often as one could wish to hear him. His playing in the Rubinstein sonata, G major, op. 13, was masterly, his clean cut technique and virile tone quality being much in evidence. Johannes Miersch, whose concert tours abroad have resulted in thick note books of clippings, lauding the "Miersch tone," was at his best, playing with wonderful insight and sympathy in all three sonatas, but with especial beauty in the Beethoven sonata, A minor, op. 23. The Busoni sonata in E minor, op. 29, is a grateful one, abounding in lovely passages, and Mr. Hoffmann and Mr. Miersch played it con amore. The concert was one of the most successful in the College of Music series.

CINCINNATI CONSERVATORY.

The Cincinnati Conservatory of Music has a number of concerts scheduled for December, in which will be presented some promising talent. Helen Portune, soprano, will be heard in a song recital tonight, December 2, and Leo Paalz gives a piano recital, December 3. The second orchestra concert, under P. A. Tirindelli, takes place December 17, in Conservatory Hall, the soloists to be drawn from the master classes. Chester A. Moffett, a pupil of John Hoffmann's, will give a song recital on December 15. Altogether the Conservatory forces are preparing for a busy time between this and Christmas week.

JESSIE PARTON TYREE.

Verlet on Tour.

Alice Verlet, the Belgian soprano, now in America for her first tour, made her initial appearance at Columbus, Ohio, on December 4, singing among other numbers "Caro Nome," from "Rigoletto"; "Shadow Dance," from "Dinorah," and the valse from "Romeo and Juliet." On December 15, Mlle. Verlet sings in Chicago and later as soloist, with the Minneapolis Symphony Orchestra.

Mr. and Mrs. Rogers Entertain Mme. Sembrich.

Mr. and Mrs. Francis Rogers gave a small reception for Mme. Sembrich, Friday afternoon, December 4, at their residence, 115 East Fifty-third street, New York. The same evening Mr. Rogers left for Lynchburg, Va., where on the following day he gave a successful song recital with G. H. Wilson, of Washington, as accompanist.

Franklin Riker's Recital.

Franklin Riker, tenor, gave a program of songs in Aeolian Hall, New York, Friday evening, December 4.

In his program making, Mr. Riker departed somewhat from the conventional lines. Following the two introductory Italian arias "O del mio dolce ardor," Gluck, and "Non posso disperar," Mr. Riker sang a group by American composers: "Only of Thee and Me," Bauer; "To the Golden Rod," MacDowell; "Romance," F. Morris Class, and "Summer Time," Ward-Stephens.

Of these the MacDowell song won the most approval from the audience. Sidney Homer's "Banjo Song" was the encore for this group.

"Verre Ardent," de Fontenailles; "Chanson Grise," Amadei; "Le désir," Büsser, revealed the singer's familiarity with the French language and atmosphere.

"Der Atlas," Schubert; "Sonntag," Brahms; "Nachtgang," Strauss; "Zwei," Jürgens, gave additional evidence of his linguistic versatility and his understanding of German temperament. "Sonntag" pleased especially and had to be repeated.

Two songs by the tenor headed the concluding group, "Song of Love" (MS.) and "Prodigals of Power" well deserving the insistent demand for a repetition. Kramer's "Christmas Carol"; "Summer Night," an especially attractive and interesting number from the pen of the New York composer, Henry Holden Huss, and Stahl-schmidt's "For Me the Jasmine Buds Untold" (MS.).

The good sized, responsive and representative audience present evidenced that Mr. Riker is no stranger to a large number of New York music lovers, who showed in no uncertain manner, that they liked his delivery of each number of the program.

In fact there is a charm about Mr. Riker's vocal production, which is bound to please. There are no jarring tones; ease, smoothness, purity, nice phrasing, good diction adapted with a fine sense of artistic values to a voice of excellent timbre, easily qualify him for a place among vocalists of high rank.

Concert Direction Annie Friedberg Artists.

Annie Friedberg is very much occupied not alone arranging dates for her leading artists, Carl Friedberg and Arrigo Serato, but also for her singers, for whom she has secured a large number of good engagements.

One of these, who is greatly in demand, is Adele Krueger, who appeared in over twenty concerts and recitals during the month of November. December and January will be equally busy months for her. Among her dates are a joint recital in Reading, Pa., with Leo Schulz, cellist; a concert in Brooklyn; one in Peekskill, and several in Pennsylvania towns. In nearly every place where she appears she immediately gets a return engagement.

Miss Friedberg furnished the quartet for "The Messiah" performance, December 29, at the Jamestown Choral Society under Professor Thorstenberg. These singers were Kate Lawler, Grace Renee Close, John W. Nichols and Alfred Ilma.

Umberto Sorrentino is on his way to America from Italy, where he appeared in opera, and in spite of the war disturbance has been extremely busy singing in Italy. He starts his American concerts in December with the Steinert series, in Portland, Providence and Worcester.

Margaret Shirley, the young lyric soprano, sang before a capacity house at Chickering Hall, New York, on a recent Saturday afternoon, and two days previously in Washington before the Catholic Society.

Music at Indiana, Pa.

Orley See, violinist, assisted by Leila Farlin, soprano, and Edna Allan Cogswell, accompanist, all members of the faculty of Normal Conservatory of Music, at Indiana, Pa., gave a concert recently in Normal Chapel. Mr. See played two concertos, a sonata, and three interesting numbers by living composers. The concertos were the Bruch in G minor and Mendelssohn in E minor, while the sonata was Handel's in E major. Among the three smaller compositions, one still in manuscript by Edna Allan Cogswell, "Sommer Abend," claimed particular interest and Kreisler's "Caprice Viennois" was much enjoyed.

Miss Farlin sang songs by La Forge, Henschel and Rummel, winning generous applause which was entirely merited. Miss Cogswell accompanied in a sympathetic fashion, adding much to the pleasure of the evening.

Inez Barbour's Engagements.

In addition to the many engagements which Inez Barbour, the soprano, has already filled in New York, Brooklyn and other cities, she will sing again in New York on January 14. On January 25, she will be heard in Washington, D. C. A number of other engagements will be announced later.

Herbert Fryer's Program.

Herbert Fryer, the English pianist, assisted by Robert Maitland, baritone, will give the following program at his



HERBERT FRYER.

first New York recital, which takes place in Aeolian Hall tonight, Wednesday, December 9:

Andante and variations in F minor.....	Haydn
Sonata in A flat, op. 110.....	Beethoven
An die Leyer.....	Schubert
Die Krähe.....	Schubert
Der Doppelgänger.....	Schubert
Der Schiffer.....	Schubert
Prometheus.....	Schubert
Prelude, chorale and fugue.....	Chopin
Sixteen waltzes, op. 39.....	Brahms
Bois Epaïs.....	Lully
L'heure exquise.....	Reynaldo Hahn
Der Astra.....	Rubinstein
Wer nie sein Brot.....	Wolf
Der Tambour.....	Wolf
Prelude, op. 43.....	Chopin
Nocturne, E major, op. 62.....	Chopin
Allegro de concert, op. 46.....	Chopin

Dufault's Farewell in Australia.

Adelaide lovers of vocal and musical art said a reluctant but demonstratively appreciative farewell to that great singer, Paul Dufault and his talented colleagues, Ernest Tov, Pauline Bindley and Harold Whittle, at the Town Hall on Monday afternoon. For two hours they had held the large audience captive by their gifts, and when Dufault himself closed the program, which had been nearly doubled by encores, with the dramatic beauties of "Invictus," its triumphant melody flooding the building, the people stood and clapped until their hands were tired, and then broke into cheering. The scene was memorable, and must have impressed this celebrity from the Canadian snows. Dufault contributed no fewer than sixteen songs. . . . There were only nine items originally on the list. The others were encores and encores of encores. Dufault's first appearance was in the bracket "Caro Mio Ben" and aria from "Pagliacci," the latter of which was given with a fervor that summoned applause almost before the last note had rung out. In smiling obedience to an imperative recall he presented Sinding's "Sylvain," and, aroused by its enchantment, at least another story was demanded by clapping hands and busy throats. Dufault responded with "In a Garden" (C. B. Hawley). . . . Dufault's next trio, "A Spirit Flower" (Tipton), "Obstination" (Fontenailles), and Homer's "How's My Boy" was a further succession of triumphs. Encore again, and Dufault gave "Charity" (McDermott) with moving rest of feeling. Still another encore, and he captured all hearts in "Mother o' Mine" (Tours), a model of emotional delineation. The final series of three songs . . . dictated their own encores, and Dufault positively set the enthusiasm aflame with "Inter Nos" (McFayden) and "Invictus."—The Register, Adelaide, Australia. (Advertisement.)

Franceska Lawson's Two Appearances.

A large and fashionable audience greeted Franceska Kasper Lawson at Stuart Hall Saturday night and listened with close attention to the program presented, which included arias and songs of classical and modern date demanding vocalism, artistry and poise of no ordinary sort.

She at once wins the good will and reflex, smiling, attitude of those she stands before, and so gains a certain order of success before she sings a note.

Delightfully simple and natural, she enters into the spirit of her work and apparently forgets all else.

Her quite unusual perfection of pianissimo control in the head voice stamped her as a singer of charm and of attainment.—Stanton (Va.) Daily News, November 18, 1914.

Franceska Kasper Lawson, soprano, gave one of the most delightful song recitals ever heard at Virginia College. . . . The

large auditorium was filled with . . . music lovers from Roanoke.

Mrs. Lawson has a wonderful soprano voice which is of wide range with remarkable flexibility. In addition to her voice she possesses a most charming and attractive personality. . . . Mrs. Lawson was enthusiastically applauded after each song and at the conclusion of the program she was recalled a number of times.—Roanoke (Va.) Times. (Advertisement.)

Frances Alda's Annual Recital.

Frances Alda's annual New York recital in Carnegie Hall is an event which generally fills every seat in that spacious auditorium. Professional musicians and dilettantes are always present in large numbers, not only to enjoy the latest musical offering from this popular Metropolitan Opera Company soprano, but also to pay due respect to the wife of the Metropolitan Opera Company director. Mme. Gatti-Casazza is the matrimonial title which she enjoys in private life.

Each successive appearance of Mme. Alda as a recitalist in New York has disclosed additional touches of artistic finesse, both in her vocal delivery and in her interpretations, the natural result with a serious student who brings to bear all her talent, industry and intelligence upon a single purpose.

Her recent recital, Tuesday afternoon, December 1, was in no way an exception to Mme. Alda's rule of improvement. There seemed to be even more vocal poise than usual, additional depth of feeling, unswayed delicacy in the piano passages, and a well considered abandon which comes only from the broad experience that makes for confidence in one's power and establishes the proper relation between performer and audience.

English songs, that is, songs in the English language, opened and closed the program, the former by English, the latter by American composers.

"My Lovely Celia," Munroe; "The Plague of Love" and "Polly Willis," Dr. Arne, three quaint selections, naively delivered, followed by Paisiello's "Nel Cor Più," with its lovely legato, and Parodies' "M'ha preso alla sua Ragna," sung in Italian, constituted the first group.

"Liebeslied," Dvorák; "Tausend Sterne," Blech; "Schlaflied," Moszkowski; "Spinnlied," Moniuszko; each in its own way emphasized Mme. Alda's versatility to infuse the correct spirit into the lied. "Tausend Sterne" proved to be the most popular of the group.

In the French songs, introduced by Debussy's "Les Cloches" and followed by a "Mélodie Arabe" (first time), by Borodine, which was well worth its place on the program because of its strong dramatic effects; the two Hue numbers, "A des Oiseaux" and "J'ai pleuré en rêve," and "Fleur j'etée," Fauré, Mme. Alda gave striking evidence of her right to be called a recitalist of the most finished kind. She brought to these songs an extraordinarily fine touch of shading, delicate delivery and a deep dramatic note. "J'ai pleuré en rêve," with its rich coloring and impressive chromatic climax, made such a decided impression that a repetition of the number became necessary.

Two interesting songs by Sibella, "O Bocca Dolorosa," "Impressione"; two from the pen of that much admired American composer-pianist, Frank la Forge, Mme. Alda's reliable and expert accompanist, "I Came with a Song," "In Pride of May," examples of musical excellence and well deserving of the continued applause which they received; and Woodman's "An Open Secret," made up the fourth group on the program.

As usual, the soprano was forced to respond to numerous encores and signs of spontaneous enthusiasm were apparent all afternoon. Chrysanthemums and roses showed upon the singer in fragrant tribute.

Jan Sicksz's New York Program.

Jan Sicksz, pianist, will give the following program at Aeolian Hall, New York, Thursday afternoon, December 17, at 3 o'clock:

Moonlight Sonata.....	Beethoven
Phantasy, op. 17.....	Schumann
Intermezzo, B flat minor.....	Brahms
Intermezzo, A major.....	Brahms
Capriccio, B minor.....	Brahms
Rhapsody, E flat major.....	Brahms
Prelude, G major.....	Rachmaninow
Prelude, G minor.....	Rachmaninow
Sonetto del Petrarco.....	Liszt
Rhapsody Hongroise, No. 6.....	Liszt

Ida H. Helms' Violin Recital.

Ida H. Helms, a talented pupil of Alois Trnka, delighted a large and friendly audience at her violin recital given on

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Friday evening, December 4, in Memorial Hall, Brooklyn, N. Y. She played Bruch's G minor concerto; Saint-Saëns' "Rondo Capriccioso"; "Ave Maria," Schubert-Wilhelmj; "Hungarian Dance," No. 2, Brahms-Joachim, and "Scherzo Tarantelle," Wieniawski. She was accompanied by Elsa D. Miller, who also contributed as a solo number Liszt's "Rigoletto" paraphrase.

A Thirteen Year Old Pianist.

On Friday, December 11, in the Bush Conservatory Recital Hall, Violet Bourne, the thirteen year old pianist, who



Photo by Koehne, Chicago, Ill.
VIOLET BOURNE.

created a sensation by her recital two years ago, will make her second public appearance in Chicago.

Violet Bourne is the pupil of Julie Rive-King. She is to be assisted by Claire Hart, a pupil of David Baxter. Mr. Hart is from Louisville, Ky. Critics who have heard him claim that he will be one of the tenors of the future.

Among the patronesses for this recital are Mrs. J. Ogden Armour, Mrs. Archibald Freer, Mrs. J. J. Glessner, Mrs. W. W. Kimball, Mrs. S. McEntee and Mrs. George M. Pullman.

Alice SOVEREIGN

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1425 Broadway, N. Y.

Harrison in Buffalo and Pittsburgh.

Buffalo, N. Y., December 1, 1914.

Mr. M. H. Hanson, Manager Theodore Harrison, Knabe Building, New York City:

DEAR SIR—I am very pleased to advise you of Mr. Harrison's unqualified success at last evening's Orpheus concert. Coming as he did, comparatively an unknown singer, he made a deeply favor-



THEODORE HARRISON.

able impression. He has a fine voice, splendid interpretation, and as an artist he was received with enthusiasm both by the audience and chorus.

Very truly yours,

(Signed) R. H. HENSLEY,
Chairman of Music Committee.

The soloist of the evening was Theodore Harrison, baritone, a singer of superb vocal gifts. His voice is of beautiful timbre, and he sings with the authority of the artist who has enjoyed the best of training. In his rendition of the "Vision Fugitive," from "Herodiade," by Massenet, sung with the orchestra, his fine dramatic sense, beautiful legato and admirable French diction were all features that contributed to the enjoyment of this selection.

His ability as a lieder singer was brilliantly displayed in "Der Neugierige," by Schubert, which he sang with exquisite tone and delicacy of feeling.—Buffalo Courier.

Mr. Harrison has developed his natural talents to the fullest extent. He understands the voice and how to manipulate it, so as to secure the finest results. And he knows how to fashion a program such as will give variety and enable him to demonstrate that variety in a most potent manner. His program on this occasion was sufficiently diversified to hold the audience throughout, and he was rewarded sufficient applause to warrant his responding with several encores. —Pittsburgh Dispatch.

Mr. Harrison's best work was heard in the modern Italian song by Carlo Gallone, the old Italian arias by Scarlatti and Legrenzi and in Schumann's "Fruehlingsnacht," the last of which was given as an encore.—Pittsburgh Chronicle-Telegraph.

Mr. Harrison's conscientiousness is a valuable quality. His best work was heard in the modern Italian song by Carlo Gallone, the old Italian arias by Scarlatti and Legrenzi, and in Schumann's "Fruehlingsnacht," given as an encore. Besides these he presented Schubert's "Der Neugierige," Hugo Wolf's "Bitterkeit" and the "Am Sonntag Morgen" and "Botschaft" of Brahms.—Pittsburgh Gazette Times.

Mr. Harrison's voice has good resonant quality, and bears evidence of conscientious effort. His program comprised groups of Italian, German and English songs.—Pittsburgh Press.

(Advertisement.)

Wolle Gives Inaugural Recital.

Thursday evening, December 3, Dr. J. Fred Wolle gave the inaugural organ recital on the instrument recently placed in the new St. Peter's Lutheran Church at Rittersville, Pa. Anna Estes, soprano, and Howard J. Wiegner, baritone, assisted.

Malkin Music School.

December 1, Manfred Malkin pianist, was soloist at the Tuesday Salon (Sherry's, New York), performing works

by Chopin and Liszt. Mr. Malkin's playing is distinguished by a compelling technic and beautiful tonal quality, combined with splendid interpretation.

December 4, Joseph Malkin, cellist of the Boston Symphony Orchestra, instituted examinations at the Malkin Music School, where he will teach; the class has already begun.

December 6, there was a joint recital by Sophie Traubman and Maurice Kaufman, members of the faculty of this school. A program of much variety, including eighteenth century violin compositions and modern works for voice and violin were performed by the two artists. The usual large audience attended.

LATER ST. LOUIS NOTES.

St. Louis, Mo., December 2, 1914.

The St. Louis Symphony Orchestra gave the fourth popular concert of the season, Sunday afternoon, November 29, which was historical in character, the orchestra responding to many encores. Two of the numbers were heard for the first time in St. Louis. The "Rondo all' Ongarese," by Haydn, was so enjoyable that after being applauded to the echo it was repeated. Hugo Olk, concertmaster, was the soloist of the afternoon, playing romanza in F, by Beethoven. He was recalled many times.

Hattie B. Gooding presented Alma Gluck and Efreim Zimbalist at the Odeon, November 28. These artists appeared to a capacity audience, each being recalled to the stage again and again. The St. Louis Pageant Choral Society and St. Louis Symphony Orchestra presented its first

GITTELSON

VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

concert in the Odeon, November 30, the first of a series of three concerts. The program included many of the numbers sung at the St. Louis Pageant and Masque. Stella de Mette, mezzo-soprano, was the only soloist. She possesses a voice of ample volume. "The March of the Pioneers," a Pageant composition, by E. R. Kroeger, of St. Louis, was one of the numbers played by the orchestra and it was greeted with hearty applause. Frederick Fischer was the conductor. Charles Allan Cale presided at the organ. Caholsia's lines were sung by Raymond Koch.

Webster Arion Club gave its opening concert, Thursday night, November 26. The club was assisted by Myrna Sharlow, the young and beautiful soprano, who captivated her audience.

Two hundred and fifty St. Louis musicians played under John Philip Sousa, Tuesday evening, December 1, at the Coliseum, for the benefit of the old age pension fund of the Musicians' Mutual Benefit Association. There was a record attendance. Sousa's encore numbers included some of his most popular marches and selections from favorite operas. The soloists were Mrs. A. I. Epstein, vocalist, and Herbert L. Clarke, cornet soloist of Sousa's Band.

The School of Expressional Arts gave a recital on Monday evening at the Knights of Columbus Hall. Three one-act plays and a musical program of vocal, violin and flute solos and the Mozart concerto completed the program.

Baron von Kleydorff, baritone, known as Franz Egenieff, will reside in this city with his wife and her mother, Anna Busch, at a Busch place. The singer and his wife were obliged to leave Germany on account of the war. Egenieff made his American debut with the St. Louis Symphony Orchestra last season.

The Liederkrans Club gave an enjoyable concert to a large and enthusiastic audience, Saturday night, Novem-

ber 28. The club has both a male and female chorus. The two choruses contributed numbers, sometimes together and sometimes singly, under the direction of Richard Stemp. Agnes Berry, a dramatic operatic soprano, gave fine renditions of her numbers, and Edna Stoessel, who has just returned from her studies abroad, contributed beautiful piano selections.

The Kirkwood Piano Club began its fourteenth open season with a recital of chamber music at Choral Hall, Tuesday evening, December 1.

The Cecilia Choral Club held an open meeting at Cabanne Branch Library, Monday afternoon, December 2.

MAY BIRDIE DITZLER.

Bernard Steinberg's Boston Notice.

Some Jewish cantors on the concert platform have been a disappointment. Bernhard Steinberg was not. Regardless of whether or not he observes strictly the Temple traditions in his singing, his voice is a delight to hear, for it is strong, mellow, moving and satisfying. Influenced by his Temple position he certainly is, for the methods of Temple singing have become a part of his equipment, but, bound by them, he is not.

This enabled him to bring to the singing of "It Is Enough," from "Elijah," not only the clarity and definiteness of tone and phrasing that a singer without the benefit of Mr. Steinberg's Temple training would possess, but in addition to add to the dramatic intensity by a device of whispered enunciation of a few phrases which no singer not trained as Mr. Steinberg has been would likely employ. And yet, the dramatic feeling was made subordinate to the song impulse which the singer's artistic conception of the aria demanded should be uppermost.

So while Mr. Steinberg has been trained to bring out the dramatic expression of his voice, it still remains essentially a lyric voice, capable of giving great pleasure in the field of pure song. Out of deference possibly to the greater part of his audience, Mr. Steinberg sang as extra numbers only Temple music. In all his singing, though, the appeal was first of all through the beauty of voice with the dramatic instinct subordinated. Hence, a recital of song not confined to the music of the synagogue would please because of the inherent qualities of Mr. Steinberg's voice, which has



BERNARD STEINBERG.

that elusive quality called "sympathetic."—Christian Science Monitor, Boston, Mass., November 16, 1914. (Advertisement.)

Press Opinions of Ida Gardner.

Miss Gardner was heard in four groups of songs rendered in as many different languages, and it would be difficult to point at any one group and say that she excelled in that, for she was equally as well in all.—Schenectady Gazette, October 7, 1914.

Her voice is splendidly developed, her technic is that of an artist and she has plenty of feeling for the music which her excellent equipment allows her to express to her hearers. A pleasing and dignified stage presence adds to the attractiveness of her concert work.—Schenectady Union-Star, October 7, 1914.

Miss Gardner in this varied program showed herself to be an exceptional artist in that she possesses an enormous range, wonderful dramatic ability and absolute control and command of her heavy contralto voice, whether singing dramatic arias as "Stride la Vampa" and the wonderful "Dalliah" aria, which she handled in a masterly way, or the soft, delicate work in "Im Kahne." Truly remarkable was Miss Gardner's pianissimo, which she used with wonderful effect.—Morning Sentinel, Amsterdam, October 10, 1914. (Advertisement.)

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City Chorus Holds First Rehearsal—
Two New Soloists Selected—
Music Notes.**

Newark, N. J., December 7, 1914.

At a meeting of the advisory committee of the Newark Music Festival Association, held last Friday afternoon in Lauter Hall, the question of a local soloist for the three day music festival, which is to be held in the First Regiment Armory on May 4, 5 and 6 next, was brought before the members, twenty-five of whom were present.

As a result of the discussion it was finally decided that the local soloist this year shall be a girl or young woman under twenty-five years of age who has resided in Essex or West Hudson counties for at least one year. The members of the Newark advisory committee are to be the judges of the competition.

It was also decided to hold the contest in the Central High School on the first chorus rehearsal night in February, the applicants to appear before the choral body. Each contestant will sing one number with her own accompanist at the piano. All will be numbered and the judges will be seated behind a screen, so that they cannot see the competitors. Voice alone will count, and the "number" receiving the majority of judicial votes will be pronounced the winner.

The successful contestant is to appear on "Concert Night," May 6, in the First Regiment Armory, on the same program with Fritz Kreisler, violinist, and Frieda Hempel, coloratura soprano of the Metropolitan Opera Company. Singers who desire to enter the contest must send full name, address, age and length of residence to the office of the Newark Music Festival Association, 593 Broad street.

The Newark advisory committee is composed of the following members: Louise Westwood, chairman; Charles Grant Shaffer, vice-chairman; J. E. Joyner, secretary; C. Wenham Smith, Howard Cann, Alexander Russell, Earnest Temme, Irving Cobb, Tom Daniel, Mr. and Mrs. George E. Clauder, James Sauvage, Diana Cobb, James Philipson, Mrs. Spaulding Frazer, Mrs. Wallace M. Scudder, Eleanor Hendrickson, William Spader Willis, John Lederer, Sidney A. Baldwin, John Pearsall, J. H. Huntington, Jr., Alexander Berne, A. K. Towers, Charles Tamme, Claude W. Velsor, Katherine Young, Edward Gray, Jr., Daniel E. Hervey, Florence Bucklin Scott, F. Mershfelder, Ella A. Wrigley, Florence Mulford Hunt, George Downing, Frank C. Mindnich, J. Louis Minier, Mr. and Mrs. Otto K. Schill, Edwin Wickenhoefer, Mrs. E. A. Baumann, Mr. and Mrs. Mandel Svet, R. A. L. Smith, William Silbereysen, Walter J. Flannigan, Mrs. Jay Ten Eyck, William W. Canon, Mildred S. Allen, Mrs. George Kirwan, George Kuhn, Ernest Genung, C. Le Massena, Laura A. Clarke, John J. Krietler, and Thornton W. Allen.

A RECORD REHEARSAL.

Last Wednesday evening the Newark Chorus held the best rehearsal it has had since the choral body was organized. There was a record attendance, and not merely that, but the singing showed a remarkable improvement. Over forty new singers joined that evening.

The next weekly rehearsal will be held Wednesday evening, December 9, in the Central High School.

JERSEY CITY CHORUS HOLDS INITIAL REHEARSAL.

The Jersey City Festival Chorus held its first rehearsal last Thursday evening in the Lincoln High School, that city, over two hundred singers being present. On this same page will be found a detailed account of this initial meeting.

TWO MORE SOLOISTS ENGAGED.

The engagement of Mary Jordan, of the Century Opera Company, and Regina Hassler-Fox, both contraltos well known to Newark audiences, leaves but one vacancy in the long list of noted soloists to appear at the May festival. Miss Jordan, who sang with the Orpheus Club last year, achieved a notable success at that time, and it is believed her appearance in Newark this year will aid materially in the success of the festival concerts. Miss Fox has many friends in Newark, where she has been heard on numerous occasions with excellent results. Miss Jordan will sing on "Opera Night," May 3, together with Pasquale Amato, baritone; Anna Case, soprano, and Paul Althouse, tenor. Miss Fox will appear with Mme. Gadski and Herbert Witherspoon on "Wagner Night."

MUSIC NOTES.

The first concert this season of the Arion Society will be held tonight in Krueger Auditorium. Katherine Eyman, pianist, and Paul Petri, tenor, will be the soloists. A de-

tailed account of this concert will appear in next week's issue of the MUSICAL COURIER.

Tonight, December 7, Dora Becker Shaffer will give a violin lecture recital in the South Side High School. She will play and explain three groups of selections illustrating the classic period, the intermediate period and the modern period. Mrs. Shaffer's lecture-recitals have proven very popular, not only in Newark but also out of town. They are both entertaining and instructive and well deserving of success.

On December 8, Miss Miriam Arndt-Ardini will give a song recital in Wallace Hall.

The gigantic pageant and ball, for which great preparations have been made by the various committees of the Guild of the Babies' Hospital and the New Jersey sub-committee of the vacation committee of the metropolitan section for New York and New Jersey of the woman's department of the National Civic Federation, is to be held Wednesday evening, December 9, in the First Regiment Armory. Nahan Franko's Orchestra and Voss' Military Band will furnish the music. A full account will appear in next week's issue of the MUSICAL COURIER.

The Orpheus Club will give its first concert of the season in Wallace Hall on December 10.

The second artist concert in the Eliot Street School will be given on December 11.

On Friday evening, December 11, a concert which promises to be well attended is to be given in the parlors of the South Park Church. The soloists on this occasion will be Ethel C. Smith, violinist; Catherine Bryce, soprano; Mary Potter, contralto; Margaret C. Drake, elocutionist, and Mildred Steele Allen, pianist.

Fanning Wins More Praise.

Cecil Fanning, the American baritone, has just completed his twenty-fourth engagement so far this season. Both Mr. Fanning and his accompanist, Mr. Turpin, spent two days in New York this past week in order to give a presentation of their musical sketch, "Irish Love," in Newark, N. J., on Thursday evening, December 3.

During the past week he opened season courses for the Women's Musical Clubs of Fort Wayne, Ind., and Portsmouth, Ohio, where he was enthusiastically received. Some of the press criticisms follow:

When the enthusiasm of an audience will bring back a musician after the last number on the program and then an encore, there is something out of the ordinary in the ability of the singer to make the hunger for more of his songs insatiable.

This is the story of Cecil Fanning and his singing last night on his first appearance in Portsmouth.

Cecil Fanning, the great Ohio baritone, sang in an ideal recital, covering the broad scope of song that displayed his remarkable versatility as a singer and as a dramatist, because many, yes, all of his numbers have more or less of dramatic action accompanying the singing. His accompanist, Harry B. Turpin, is the only instructor Mr. Fanning ever had, and this partnership of accompanist and vocalist is resultant in unusual confidence, noticeable in the singer; knowing, as he does know, that the accompanist has the fate of the singer more at heart than even the most painstaking accompanist would have under other circumstances. . . . This was the end of the program, but Mr. Fanning came back to tell the audience that he could not respond to the request for Irish songs, because he did not have them with him, but would recite an Irish poem, which promise he fulfilled by telling the story of "The Bend in the Road," in a speaking voice in which the music is ineffably resonant. . . . Mr. Turpin added much to the intelligibility of the numbers by his brief but enlightening explanations of the history and meaning of the songs.—Portsmouth Morning Star.

The Morning Musical Society presented Cecil Fanning, baritone, last evening at the Elks' Temple. He was most enthusiastically received by a large, fashionable, music loving audience. His voice is full and rich and his personality most pleasing. He is versatile as he sings equally well in English, Scotch dialect, Italian, French and German. He sings well dramatic songs, intense love songs, ballads and lullabies. He is a master of languages and sings ballads of Germany and charming, quaint French folksongs with exceptional ease and good musical interpretation. He was frequently recalled and very gracious in granting encores.

Mr. Fanning has great dramatic ability and perfect enunciation. He sings with dignity and passion. He completely delighted his audience last evening and gave real pleasure to his hearers. H. B. Turpin, at the piano, played perfect accompaniments and often told interesting incidents in connection with the songs. The program was most varied and interesting. Probably the most charming moments of the evening were the times when the young singer rendered two French folksongs. A song of Harriet Ware's, called "Mammy's Song," was delightful. Many other songs were clever and entertaining; some were intensely dramatic while others were sweetly melodious. He expressed in different songs all the emotions of rage, hate, fear, passion, love and tenderness. He also expressed humor—an expression rarely found in an artist. The Morning Musical Society is to be congratulated upon presenting such a fine singer, who not only possesses a splendid voice, but has an engaging personality.—Fort Wayne Journal Gazette. (Advertisement.)

Friedberg's Second Recital.

Carl Friedberg's second piano recital will be given at Aeolian Hall, New York, Monday evening, January 11. The arrangement for this recital was made because of numerous requests from many people to hear this artist who were unable to attend his first concert.

Mr. Friedberg will give a new and interesting program, the numbers of which will be announced soon.

JERSEY CITY CHORUS HOLDS FIRST REHEARSAL.

Over Two-Hundred Singers Meet in Preparation for Newark's May Festival—Great Enthusiasm Displayed.

Jersey City, N. J., December 6, 1914.

The Jersey City Festival Chorus, which was established recently as a part of the gigantic choral body now being organized for the Tri-City Festival to take place next year, and which next May will cooperate with the Newark chorus at the three day music festival there, held its first rehearsal in the Lincoln High School last Thursday evening, December 3. Over two hundred members were present and when one considers the fact that nearly all of the church choirs and choral clubs are especially busy just at this time rehearsing Christmas music, this number can well be called an excellent one. That all were most enthusiastic was evident from the outset, and the spirit of cooperation shown at this time was most gratifying to all of those behind the present movement.

The music that is being studied is by no means easy and yet the manner in which the members sang it showed clearly that most of them at least were well trained readers. It being the first rehearsal, considerable time was spent in telling the members of the plans of the association and in giving necessary instructions. C. Mortimer Wiske, the conductor of both the Newark and Paterson choruses, was present and directed the rehearsal. Mrs. Wiske was at the piano.

Plans are rapidly being completed for the Tri-City Festival which is being organized for next season. Paterson, Jersey City and Newark, each with a chorus of from 700 to 1,000 voices, are to be joined in giving this series of concerts. It is planned to give three concerts in Paterson, the Newark and Jersey City choruses all going there for that event; also three concerts in Newark, the Jersey City and Paterson choruses commuting to Newark those three days, and also to give three concerts in Jersey City, the three choruses combining for this event also. In this way a united chorus of probably three thousand voices will be established which will have no equal in the entire country, and which in addition to an orchestra of one hundred or more musicians and world renowned soloists, will help to make New Jersey one of the most important of music centers.

The next rehearsal of the chorus will be held Thursday evening, December 10, in the Lincoln High School, at 8 o'clock. A much larger attendance is expected at that time.

Jacques Kasner, Violinist, Pleases.

"Finland: Its Music and Dances," was the subject of an interesting musicale given by the music department of the Woman's Club of Orange, N. J., on Wednesday, December 2. At this affair an attractive feature was the playing of Jacques Kasner, violinist, who gave the romance in C by the Finnish composer, Jean Sibelius. This composition, replete with the atmosphere of the North, was played with fine delicacy by Mr. Kasner. The audience, which was large and enthusiastic, insisted upon an encore, when Mr. Kasner played a composition by another living composer, "Liebesfreud," by Kreisler.

On December 1 Mr. Kasner played at an after dinner concert given at the home of Mrs. Metcalfe, in Orange, N. J., where he met with his usual appreciation.

Charles Harrison's Engagements.

Charles Harrison, the tenor, has a number of important engagements booked for December and January. Among them may be mentioned the following: December 10, Glen Ridge, N. J.; December 22, in "The Messiah," with the New York University Chorus, Reinald Werrenrath conductor; December 27, Newark, N. J.; December 28, in "The Messiah" at Worcester, Mass.; December 29, in "The Messiah" at Montclair, N. J.; December 30, in "The Messiah" at Trenton, N. J.; January 8, with the Women's Choral Union, of Jersey City, N. J.; January 14, New York City; January 17, Boston, Mass.; January 20, in "The Elijah" at Haverhill, Mass.

Fortnight Tour of Buck Pupil.

Robert Gottschalk, tenor, has been booked for a two weeks' tour, which will include appearances at Pittsburgh, Chicago, Baltimore and Philadelphia. Following these engagements, Mr. Gottschalk will sing in "The Messiah," which is to be given at Bound Brook, N. J. Mr. Gottschalk is a pupil of Dudley Buck, the vocal teacher of New York,

PHILADELPHIA NOTES.

Philadelphia, Pa., December 5, 1914.

Lack of a symphony concert this week on account of the absence of the Philadelphia Orchestra on its Western tour, was largely retrieved by several recitals of unusual interest and an excellent performance of "Giselda" by the Metropolitan Opera Company of New York. The recitals were by Louise Homer, Paul Draper, the English tenor, John McCormack and the Kneisel Quartet.

John McCormack was at the Academy of Music on Wednesday evening. He was greeted by a large audience, which showed pronounced appreciation of both his Irish songs and those from Wolf, Cadman, Rachmaninoff and Sinding. He was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.

Paul Draper, at Witherspoon Hall, on Thursday afternoon, under the management of Robert Patterson Strine, gave an interesting offering in four songs by Karol Szymanowski. A lyric voice of pure and limpid quality was shown by Mr. Draper.

The Sternberg School of Music revealed a pianist of quite unusual merits in its presentation of Edward Goldberg in recital at Griffith Hall last Friday evening. MacDowell's "Keltic" sonata was the principal number played by the pianist. He reflected the somewhat varying moods of the composition with great charm, and what is more, compelling strength. Evidence of the versatility of his work and the breadth of his training was given in his performance.

Ellis Clark Hammann was at the piano and Edna Harwood Baugher, soprano; Nicholas Douty, tenor, and Herman Sandby, cello, were the soloists at a concert in the ballroom of the Bellevue-Stratford Hotel last Friday evening.

S. Wesley Sears will be in charge of the thirty-first public service of the Pennsylvania Chapter of the American Guild of Organists in the Church of the Advocate next Wednesday evening.

The Philadelphia Orchestra will resume its regular weekly concerts at the Academy of Music next Friday afternoon and Saturday evening, with a program in which Leonard Borwick, the English pianist, will be the soloist.

H. P. QUICKSALL.

Fremstad in Brooklyn.

Olive Fremstad's Brooklyn recital last Friday, December 4, was spoken of as follows by the Daily Eagle, of that city:

"Mme. Fremstad's song singing is at the opposite pole from her work in opera, and she proved herself one of the few great operatic singers who has been able to make the transfer with fine artistic results. Everything from first to last was art, of the most refined, restrained, delicate sort. For her first number she sang four unfamiliar songs of Schumann, of which only one had the universal appeal of a lovely, clearly marked melody. The changes in tone color of these were exquisite and no doubt expressed to the last shade the meaning of the text.

In Wolf's songs the imaginative quality was so potent that it captured the audience completely. An atmosphere of supernatural beauty was evoked with the simple old twelfth century 'Nightingale' and an Algerian song, and then came the Scotch 'Hush a Bye Darling,' in the melting tenderness of which the audience got a complete realization of the wealth of beauty and art which the singer had been pouring into her German and Norwegian songs.

"The Sibelius song requires not merely interpretation but voice. In the few bars at its climax we got a fleeting return of the glorious Fremstad of Isolde and Brünnhilde. And the voice was as perfect in its beauty in this big passage as it had been in the caressing tenderness so often employed earlier. That any woman with that power to thrill in reserve had for an evening subordinated herself so absolutely to the composers she was interpreting bespeaks a high ideal of artistic devotion.

A Kúzdő Story.

Apropos of Leopold Auer's presence of mind and ready wit, Victor Kúzdő relates the following: "One day last July, while Professor Auer was giving a lesson in his studio at Loschwitz, a terrible thunder storm came up. It was just about noon, when it grew pitch dark and the rain began to fall in sheets, accompanied by incessant thunder and lightning. A young student was playing the Viotti concerto for the master and did not seem in the least frightened by the storm. At the professor's request, I sat at the piano playing the accompaniment. Suddenly a terrific crash was heard, the lightning having struck the conducting rod of the Auer villa. It ran down through the studio chandelier, then shot across the room, striking me on the right shoulder. I fortunately escaped injury—the shock being slight—experiencing only a pricking sensation for an instant. With one accord we all rushed into the foyer, when Auer with perfect composure, turning to the

others present said: 'Now no one can ever say that Kúzdő does not possess the "divine spark," for we all saw it pass into him.'"

Elloda Kemmerer in Piano Recital.

H. Rawlins Baker issued invitations for a piano recital given by his pupil, Elloda Kemmerer, December 3, at the American Institute studios, New York. Miss Kemmerer played the following program:

Italian concerto (Presto)	Bach
Intermezzo	Brahms
Prelude	Rubinstein
Gondoliera	Liszt
Ellenspiel	Heyman
Prelude	Chopin
Etude de concert	MacDowell
Reverie Poétique	Mason
Impromptu	Blumenfeld
Etude	Moszkowski

The fair pianist has a lovely touch and physical strength quite disproportionate to her appearance. Liszt's "Gon-



ELLODA KEMMERER,
Pianist.

doliera" and Mason's "Reverie" particularly showed this touch. The Chopin prelude might be described as a rush of clear cut figures, as interpreted by Miss Kemmerer. She reached the climax of her efforts in MacDowell's concert study, which was most effective. Miss Kemmerer is full of the artistic instinct, needing only time to perfect herself. An attentive audience heard and applauded all she did.

Russian Symphony Announcement.

The programs for the three concerts of the Russian Symphony Orchestra to be given on Saturday nights, January 23, February 13 and March 6, 1915, at Carnegie Hall, New York, will include besides Modest Altschuler's arrangement of "Boris Godunow," by Moussorgsky, and excerpts from Borodine's opera, "Prince Igor," a new composition by Scriabine called "Prometheus," a symphonic tone poem, introduction to the second act of Moussorgsky's opera, "Khovanschina" (first performance in America), and "Armenian Suite," by Koreschenko, also first time here, and a new symphony by Vasilenko.

Subscriptions and other information for these concerts can be obtained at the office of Sutorius & Company, 1 West Thirty-fourth street, Room 712.

Sidney Stein's Violin Solos Win Favor.

Among the many professional pupils of Victor Kúzdő, the American exponent of the Auer system of violin playing, special mention should be made of Sidney Stein, of Cleveland. Master Stein appeared during November in a concert in Brooklyn, and at two fashionable musicales in New York, at the Hotel Plaza and the Hotel McAlpin, where he created a decidedly favorable impression among his auditors. His fine style and appealing tone were commented upon particularly. Master Stein intends to give a violin recital in Cleveland, his home town, after the holidays.

Charles Bowes' Studio Recital.

The third recital of the season was given at the New York studio of Charles Bowes, on Tuesday, December 1. Ethel Chambers, a former De Reszké student, now studying with Mr. Bowes, assisted by singing compositions by Schumann, Bemberg and Haydn. Mr. Bowes again was heard and was in excellent voice, and demonstrated very clearly that the bass voice when properly taught can produce a smooth legato tone.

STOCKHOLM MUSIC NOTES.

Stockholm, November 22, 1914.

On account of the war and the general trouble all over the world, the opera of Stockholm did not open until September 1 with "Tannhäuser." It was not at all certain that we would have an opera season this year, because the board of directors thought it problematical whether the public would attend in sufficient numbers to cover the great expenses of the house. It was finally decided to undertake the regular season of performances.

The first premiere of the season took place October 10, with "La dame Blanche." The success was that of the singers, especially Mrs. Oscar (Jenny) and Mr. Stockman (Edward). At the "Trovatore" revival October 16, Rosa Grünberg scored as Leonora. She has made progress both in acting and singing.

Martin Oscar was a Don Giovanni new to us. He sang with taste, and his fine stage presence and spirited acting helped him to win much favor.

Matilda Jungstedt Reutersvard celebrated her fiftieth birthday by singing in "Carmen" at the opera on October 13.

Christine Nilsson (Countess de Casa Miranda) will spend the winter in Sweden. She is often at the opera as a listener.

A new Carmen is to be heard here soon, when Marguerite Gauntier Wennergren essays the role for the first time at Stockholm.

Musical Sweden was glad to hear that Julia Claussen, the contralto, and Gustav Bergman, the tenor, are safe in America.

L. UPLING.

Manitowoc's Musical Club.

Manitowoc, Wis., has an active fifteen year old musical organization, called the Monday Music Club, with a membership of fifty.

Tuesday, October 27, Charles W. Clark, baritone, gave an interesting program before the club members. It contained songs and arias by Franz, Leoncavallo, Sinding, Bungert, Hollaender, Massenet, Homer, Mendelssohn, Debussy, Rogers, Schindler, Campbell-Tipton, Downing, Wyman and Busch.

Friday, November 27, Baroness Irmgard von Rottenthal, the Viennese interpretative dancer, assisted by Helen Mayer, violinist; Bertha Josephine Hecker, cellist; Muriel Hecker, pianist, and Marie Ludwig, harpist, furnished the program.

Three other numbers, to be given in January, February and March, will complete the Artists' Course of the club.

S. Constantino Yon's Pupil Praised.

At a performance of a musical comedy given at the Brooklyn Academy of Music, Tuesday, December 1, Olive Carey Owens, a pupil of S. Constantino Yon, Carnegie Hall, New York, with her beautiful voice and fine stage presence, was one of the successes of the evening.

Last year Miss Owens sang in Italy and the Italian papers spoke appreciatively of her singing.

The Brooklyn Daily Eagle said of her recent portrayal of the wealthy widow in the musical comedy:

"Miss Owens portrayed a carefully expensively arrayed lady of fashion, and her singing was one of the features of the night."

In the Brooklyn Daily Times appeared:

"There was Olive Carey Owens as the wealthy widow, who delighted every one with her splendid singing."

Earnest's Many Engagements.

Walter C. Earnest, the tenor, who resides in Pittsburgh, sang at McKeesport, Pa., on December 3, with such success that he was engaged to appear again on December 9. Mr. Earnest demonstrated that his popularity with the music lovers of those cities where he has appeared (and especially those of Pittsburgh) is steadily increasing, by the large and enthusiastic audience which greeted him at the concert which he gave in his home town on November 18. On November 27, he appeared before a Pittsburgh audience, and on November 25 he was heard at New Kensington, Pa. He gave a recital at Jeannette, Pa., on December 6, and on December 13 will appear as soloist in "The Messiah" at Wooster, Ohio. December 15, he will sing at Franklin, Pa., and on December 18 he will appear in recital at Dayton, Ohio.

Rudolph Ganz's Engagements.

Rudolph Ganz has been appearing in Bismarck and Fargo, N. Dak., on his way back from a satisfactory tour of the Pacific Coast. In San Francisco and Los Angeles, Mr. Ganz was heralded as one of the really great pianists.

Next week he will fill three dates in New England and will give another New York concert later; he will then rest until after Christmas, when he is to go West again.

Mr. Ganz will remain in New York all the season.

Cincinnati Orchestra Tour.

To the splendid reviews published in last week's *MUSICAL COURIER*, referring to the brilliant November tour of the Cincinnati Symphony Orchestra, there should be added these exceptionally flattering press tributes:

Beethoven in all of the thoughtful serenity, the emotional complexity and the technical elegance of his third symphony was presented in an extraordinarily sympathetic way by the Cincinnati Symphony Orchestra under the direction of Dr. Ernst Kunwald, less rarely heard than some of the others.

There is no question but that Dr. Kunwald gave this symphony an inspired rendering. Supporting him is a splendid body of musicians—one of the finest in the United States, we must admit—nearly all of whom were with him last year, testimony to his musicianship and leadership and the financial solidarity of the organization. Added then on his part perhaps a special inspiration to the reading of an "Eroica," produced by these troublous times, and we have the foundation for a great performance.

It is idle here to point out how Dr. Kunwald attained the interpretation of the work in a supreme degree. We have previously had occasion to remark that he knows Beethoven. With such a meaningful performance as that last night we may gratefully add, he helps us to know Beethoven better. The striving against fate, the wonderful purple gloom and succeeding joyousness of the hero's panegyric, were presented to us in its full splendor of tonal imagery and thematic elaboration.

The audience was large. This was a testimonial to Music Club enterprise, as well as to the way that the Columbus public has been educated in the appreciation of symphony and in admiration of this particular body of interpreters.—Columbus (Ohio) Dispatch, November 18, 1914.

Fears had been entertained some months ago that Dr. Kunwald would not be able to lead this celebrated band of musicians this year, but good fortune smiled and the artist returned, and as a result Dayton is to be edified and entertained by this magnificent orchestra during the season just opening.

The Cincinnati Symphony Orchestra, perfectly trained by Dr. Kunwald, was never heard to better advantage than on Tuesday. His complete mastery is apparent the moment Dr. Kunwald takes his position as director. In presenting this opening program of the symphony season to Dayton, A. R. Thiele has assured local musical folk of a very successful happy winter.—Dayton (Ohio) News, November 29, 1914.

The orchestra was in particularly fine fettle last night; it has been heard here on numerous occasions in the past few years, but never before has its playing aroused more admiration than in the work it put forward in this concert. Each succeeding concert under Dr. Kunwald's direction has shown a marked advancement in all that goes to make for orchestra playing its highest estate.

The orchestra has achieved a tonal balance that is well nigh perfect, its work is clean cut, the attacks are wrought with precision, and its playing, on the whole, is accomplished with a virtuosity that speaks in no uncertain tones of the great musicianship of Dr. Kunwald.

It is good to note the artistic advance of this fine organization, and its visits will always be welcome to this city.—Columbus (Ohio) State Journal, November 18, 1914.

The concert by the Cincinnati Orchestra, Friday night, was a source of solid delight to the vast audience which nearly filled the Coliseum. There was a subtle current of satisfaction and enjoyment in the very air which makes us sure that we are safe in saying that everyone there came away feeling refreshed and uplifted by the splendid feast of music which the program afforded.

The Beethoven symphony was splendidly played. Mr. Kunwald made the most of the contrasts; he was delightfully free and effective in his variations of tempo; he lost none of the beauty of the tender and delicate passages, his accents and sudden pianissimi were exceedingly well managed—in short, he gave a manly, a forceful, a human reading of the great work.

The trouble with such an evening of delight is this; that it reminds us how insufferably long will be the time until another similar evening comes.—Toledo (Ohio) Blade, November 21, 1914.

Grays' Army was packed with music lovers last night to hear the first concert of the season by the Cincinnati Orchestra, under the direction of Dr. Ernst Kunwald. It was the best audience of the year thus far for a musical entertainment, proving that even if the theatres (when they offer certain attractions) seem to be hard hit by the effects of the war scare, there is still a mighty local clientele for what is best in music.

And last night's audience was impressed with the fact that it received much of this quality upon the program offered.

Kunwald is a man of authority and this authority seems to radiate from him. The players feel the virility of his beat, also the intelligence and refinement of musical conception that lies behind it. Much improvement in this orchestra seems apparent with each new appearance. Dr. Kunwald is bringing it to a ranking point high above its past attainments.—Cleveland (Ohio) Leader, November 20, 1914. (Advertisement.)

Malkin School Cello Classes.

Joseph Malkin instituted examinations at the Malkin Music School for students desiring to study the violoncello, December 4, and was surprised at the number of applicants who appeared. Of the applicants, two were selected for free scholarships, namely Emil Borodny and Maximilian Spielman. The school feels conscious of a superior department under the eminent cellist, Joseph Malkin, cellist of the Boston Symphony Orchestra, and believes it will soon show such superiority through the work of its students.

Baroness Von Elsner's Musicale.

Baroness Litta von Elsner, vocal teacher, gave an interesting musicale at her studio, 570 Madison avenue, New York, on Sunday evening, December 6, before a large and

fashionable audience. The participants were Myrtle Antonides, Dorothea Hermanson, Florence Haggerty, Alice Kenny, Katherine Murray, Hilda Meyer, Rosalie O'Brien, Elsie Oberg, Alys Pierson and Anna Wheaton, all pupils of the Baroness.

New York Symphony Concert.

At Aeolian Hall, New York, on Friday afternoon, December 4, the New York Symphony Society played Beethoven's "Eroica" symphony, Percy Grainger's "British Folksong and Dances," and Florent Schmitt's "Reflets d'Allemagne."

This last-named work, "Reflections on Germany," consists of three movements entitled "Nuremberg," "Dresden," and "Munich." They are three waltzes from a collection of eight, all of which are named after German cities. Three of them are amply sufficient, for they are mild and complacent without any distinguishing characteristics.

Percy Grainger's compositions, on the other hand, were bright, vivacious and entertaining. The composer has written three movements in which the spirit and characteristics of British folksongs and dances are well in evidence, and has named his pieces: "Molly on the Shore," "Irish Tune" and "Shepherds, Hey." There is no display of learning and no attempt at deep emotional utterance. But the music is clear and melodious, and the orchestration is effective.

Alma Gluck, who was well received and loudly applauded by her many admirers, sang an air from Mozart's "Die Entführung aus dem Seraglio," and three songs by Charpentier with orchestral accompaniment: "Les cloches félicées," "Prière," "Chevaux de bois." As usual, Mme. Gluck displayed a beautiful voice, fine sense of style, and exquisite vocal technic.

Lund Returns to Buffalo.

Buffalo newspapers contain reports of the triumph achieved by John Lund, who has been musical director for Fritz Scheff for a decade past, and who has returned to Buffalo as director of the Orpheus (German male chorus) Singing Society. In this capacity he led the Orpheus to victory at the Baltimore Saengerfest, conducted all the concerts for a decade, and was active in other branches of Buffalo musical life. Of him the Buffalo News of December 1 said: "The reception given Mr. Lund was overwhelming in its enthusiasm and spontaneity; the chorus rose to its feet and stood to welcome its new director, while the applause of the audience continued for several minutes. . . . A repetition of the final chorus of 'Ein Sonntag auf der Alm' was demanded before the gifted conductor was allowed to leave the stage."

Fannie Bloomfield Zeisler's Program.

Fannie Bloomfield Zeisler's program, which she will play in Aeolian Hall, New York, Saturday afternoon, December 12, is as follows:

Moment Musical	.....Schubert
Ménuet, G major	.....Beethoven
Sonata, Appassionata, op. 57	.....Beethoven
Mazurka, op. 7, No. 1 (by request)	.....Chopin
Etude, op. 10, No. 7 (by request)	.....Chopin
Etude, op. 10, No. 12 (by request)	.....Chopin
Valse, op. 64, No. 2	.....Chopin
Ballade, op. 53	.....Chopin
Theme varié, A major	.....Paderewski
Etude de Concert, op. 1, No. 1	.....Schloesser
Arabesque on themes of the waltz, On the Beautiful Blue Danube (arranged by Schulz-Evler)	.....Strauss

Florence Larrabee Is Touring America.

Florence Larrabee, the pianist, played with the Boston Symphony Orchestra even before she went to Europe for the completion of her studies. Since that time Miss Larrabee has completed her virtuoso training under Teresa Carreño and has appeared upon frequent occasions with pronounced success both abroad and at home. She has now returned to America and is touring this country.

Westminster College Active in Music.

A thriving and active institution, especially in musical matters, is Westminster College, which is situated at New Wilmington, Pa. Under the direction of William Wilson Campbell, the department of music is becoming widely recognized as one of the leading institutions for the study of musical art.

Serato to Play with New Haven Symphony.

Arrigo Serato, the Italian violinist, who is enjoying a profitable Western tour, has just been engaged by Professor Parker, of Yale, to appear with the New Haven Symphony Orchestra, January 12, 1915, when he will play the Beethoven concerto.

Liederkrantz Society's Opening Concert.

Season 1914-1915 of the German Liederkrantz opened brilliantly with a concert Sunday evening, December 6, at Liederkrantz Hall, New York.

Carl Friedberg, the German pianist, gave interpretations of the Chopin nocturne in F sharp and ballade in A flat, which those who were privileged to hear him will not soon forget because of their deeply poetical and at the same time virile delivery by this master of the keyboard. The Rameau-Godowsky "Sarabande" and the "Moonlight" sonata served to introduce the artist. Numerous recalls followed both his groups.

Carl Jörn, the Metropolitan Opera Company tenor, was heard in the "Tannhäuser" narrative to orchestral accompaniment and in a group of songs with piano accompaniment; "Der Sieger," Kaun; "Cecilie," Strauss; Assad's aria from "Queen of Sheba," Goldmark (repeated), and the Henschel "Morning Hymn." Of course the tenor was compelled to respond to encores. He sang wonderfully well, displaying fervor, poetry and vocal finish.

Orchestral numbers, furnished by members of the New York Philharmonic Society, were: "Jubel" overture, Weber; "Valse Melancolique" and "Allegro de bravura," from "Ziguer" suite, German, capably executed numbers which caught the fancy of the listener.

The Liederkrantz men's and women's chorus figured also on this program. Otto A. Graff was the director and Carl Hahn the piano accompanist. Claasen's "Singt mir ein Lied," "Gebt mir vom Becher nur dem Schaum," Meyer-Olbersleben; "Wenn zwei sich gut sind," Kremser; "Am Ammersee," Langer; "Old Lowland Folksongs," with Carl Jörn and W. Hagenmeyer, baritone, as soloists, were the selections through which the men's chorus showed that it had lost nothing in volume, balance of tone and understanding of ensemble singing since last season. This was especially notable in the concluding number.

The "Mondfee," Meyer-Olbersleben, arranged for string orchestra by Otto Graf, and "Spinnlied," Beer, constituted the women's chorus numbers.

Liederkrantz Hall was completely filled on this occasion by the members of the society.

Mendelssohn Glee Club Concert.

The first private concert of the forty-ninth season of the Mendelssohn Glee Club was given at the Hotel Astor, New York, on Tuesday evening, December 1, under the directorship of its conductor, Louis Koemmenich. The hall was crowded to its capacity by an enthusiastic audience. The assisting artist was May Mukle, cellist, Charles A. Baker was the accompanist. The program follows:

The Song of the Grail Seekers	.....Mabel Wood Hill
Ave Maria	.....Victor E. Nesaler
Mother o' Mine	.....H. T. Burleigh
Sonata in F	.....Valentini

May Mukle.

To the Dead of the Litis	.....Franz Curti
Before the Dawn	.....W. Franke Harling
When the Cherries Bloomed	.....Otto Barblan
Yonder! Yonder!	.....H. Plumbhof
Where Fliest Thou?	.....H. Plumbhof
Air	.....Purcell
Idyll	.....Ethel Barns

May Mukle.

Land Sighting

Louis Koemmenich's work, as conductor, has brought forth excellent results in the training of this body of male voices. The "Song of the Grail-Seekers," by Mabel Wood Hill, which was composed for the Mendelssohn Glee Club, and sung for the first time at this concert, opened the program in heroic style. The number entitled "Before the Dawn," by W. Franke Harling, was probably the most interesting item on the program. In this the tenor solo was capably sung by Bechtel Alcock.

Jules Falk at Keyser, W. Va.

On Friday evening, November 20, the young violinist, Jules Falk, gave a recital at Keyser, W. Va. Mr. Falk was ably assisted by Elsie R. Hoffman, pianist. The opening number was the sonata for violin and piano by Dvorák. The second movement, larghetto ("Indian Lament"), was especially well played. Mr. Falk's second group was made up of compositions by Martini, Von Dittersdorf, Porpora and Françoise, while the third number was the concerto in E minor by Mendelssohn. His final group consisted of Toraulin's "Cradle Song," Dvorák's "Humoresque" (by request), and Sarasate's "Gypsy Aria." The audience was most enthusiastic and the papers spoke of Falk as being "an artist indeed."

Los Angeles Orchestra Program.

A program of unusual worth opened the season of the Los Angeles Symphony Orchestra on Friday afternoon and Saturday evening, November 20 and 21. Under Adolf Tandler's direction, the orchestra played the "Sakuntala" overture, two tone poems by Delius, Liszt's "Preludes," and Tchaikowsky's fifth symphony. There was a large and enthusiastic audience.

NEWS FROM VARIOUS CITIES

Portland, Oregon.

445 Sherlock Building,
Portland, Ore., November 20, 1914.

On Sunday afternoon, November 8, Evan Williams sang in the Heilig Theatre and established himself as one of the best tenors ever heard in Oregon. His program included "Ah, Love but a Day" (Protheroe), "Sound an Alarm" (Handel), "Wandering" (Schubert), "If with All Your Hearts" (Mendelssohn) and a group of Welsh songs. Among his many extra numbers were "A Perfect Day" (Bond) and "Open the Gates of the Temple" (Knapp). The large audience was very enthusiastic. This concert was one of the Steers-Coman series.

William H. Boyer, director of music in the local high schools, has announced a series of concerts for the various high schools, beginning today. Each school will furnish its program, which will be made up of vocal and instrumental solos and chorus and orchestral selections by the students. An admission fee of ten cents will be charged.

Last week the Portland Oratorio Society, Joseph A. Finley, director, was heard at the Manufacturers' and Land Products Show and its work proved gratifying to all present. The chorus offered compositions by Handel, Sullivan, Molloy and Gounod.

The Monday Musical Club, Mrs. G. J. Frankel, president, has done much to establish a high musical standard here. Programs are given twice a month. This organization has been a member of the General Federation of Musical Clubs since 1906.

Ethel Edick, a local pianist, has composed a new song, entitled "O Come to the Panama Fair." It has been sung with success by Hartridge Whipp, a gifted baritone. Miss Edick is a pupil of E. R. Kroeger, of St. Louis, Mo.

These soloists appeared here recently and each made a fine impression: Andrew B. Caughey, baritone; Rose Coursen-Reed, contralto, and Dagmar Inez Kelly, contralto, all of this city.

The writer is in receipt of a photograph of Helen Ware, the violinist.

Denver.

2735 E. Colfax Ave.,
Denver, Col., November 24, 1914.

Several thousand people heard the first concert of the course given by the Reverend Father Burke, at the Auditorium on Friday evening, November 13, when Frances Ingram, contralto, and Helen Read, soprano, of Chicago, with Florence Lamont Abramowitz, accompanist of this city, gave a varied program of songs. It was a very pleasing concert and both artists were roundly applauded.

Much interest centered around the appearance here on Tuesday evening, November 17, of Charles Wakefield Cadman, with Princess Tsianina Redfeather, Indian mezzo-soprano, in an American Indian music talk. A capacity audience greeted them and there was no lack of enthusiasm.

Owing to the serious illness of Director Cavallo, of the Cavallo Symphony Orchestra, the program for the third concert of the series was changed. Maud Powell, who was engaged as soloist, gave the entire program, with the assistance of her accompanist and pianist, Francis Moore. The audience was larger than at any previous concert and the program was one of marked beauty. Mme. Powell created great enthusiasm and granted several encores.

The American Music and Art Society held its first meeting of the year at the Metropole Hotel on Friday evening, November 20. Dr. Lindsay B. Longacre, the new president, addressed the society and there was an informal discussion of plans for the coming year. The board of directors are: Dr. L. B. Longacre, president; Mrs. E. J. Yetter, vice-president; Mrs. E. E. Fairchild, second vice-president; Harold Orth, secretary-treasurer; Marie Bren-Kaus, Blanche Dingley Mathews, Edith Jones and Paul Stauffer. A program was given by Theresa R. Ellis, Royden S. Massey, Mrs. Harold Orth,

Richard Bourke and Helen Harvat. About one hundred members were present.

DOLORES REEDY MAXWELL.

Buffalo.

Buffalo, N. Y., November 28, 1914.

Thanksgiving week was made memorable by the visits of two great artists to our city. On Monday evening, November 23, in Elmwood Music Hall, Mme. Schumann-Heink sang before an audience that completely filled the great auditorium, and on Thanksgiving night the hall was again filled to hear John McCormack, the Irish tenor. Mme. Schumann-Heink was in splendid voice and aroused her hearers by the dramatic fervor of her performance. She was recalled again and again. She was assisted by Edward J. McNamara, baritone. Katharine Hoffman rendered delightful accompaniments.

John McCormack was the soloist at the second subscription concert under the management of Mai Davis Smith. Elmwood Music Hall was none too large to accommodate the vast holiday throng which gathered to hear the tenor. Mr. McBeath, violinist, who participated on the program, was cordially received. For both artists, Edwin Schneider acted as accompanist.

Mr. and Mrs. Spencer Kellogg, of Delaware avenue, opened their home on Monday afternoon, November 16, for a piano recital by Tina Lerner. The beautiful music room was taxed to its capacity, many finding seats upon the stairs. In all styles of composition Miss Lerner is a charming performer, but more especially in the Mozart, Bach, Chopin and Liszt numbers, where her poetic nature reveals in the delicate passages.

The Buffalo Musicians' Directory, published by Charles Kuhn, has just been issued, revised up to date. It contains, as far as could be procured, the names and addresses of all professional musicians in the city, together with other musical information of interest. The past two seasons have proved the usefulness of such a publication.

CORA J. TAYLOR.

Bay City.

Bay City, Mich., November 27, 1914.

Mrs. A. F. Mueller, teacher of piano in Bay City, has returned from a six months' trip abroad, having spent most of the time in Germany and Austria. She arrived in New York on the steamship Ryndam, November 11. Another passenger on this boat was Baron von Klydorff, baritone, whose stage name is Franz Egenieff. Mrs. Mueller attended a performance of "Tannhäuser" on October 4, which was given to a crowded house in the Royal Court Opera House. Also many concerts and musicales given by churches and others for the benefit of widows and orphans are well attended, wealthy people buying tickets and giving them to convalescent soldiers and others. Mrs. Mueller had absolutely no trouble throughout her trip home. She resumes teaching in about a week in her studio on North Sheridan street.

Charles U. White, teacher of piano in Bay City, gave an organ recital for the University Society in Ann Arbor on November 19.

Grace Woodard Phillips, teacher of singing in Bay City, has, through the request of certain parents who realize that their children in singing as they are obliged to in the public schools without the knowledge of proper breath support are doing an injury to the voice, accepted children in classes of eight each, for the study of correct breathing, ear training and folksongs. The children are much interested and the results are satisfying to the parents.

GRACE WOODARD PHILLIPS.

Houston.

Houston, Tex., November 28, 1914.

The Houston Symphony Orchestra gave its premier concert on Thanksgiving afternoon at 5 o'clock to an audience that filled the Majestic Theatre. Few cities can boast of greater interest in music than was displayed on this occasion, for the reason that it was the third day of the heaviest downpour of rain of the season. Julian Paul Blitz is a brilliant director and under his energetic baton the orchestra shows a marked improvement over last year's work. "Three Dances from Henry VIII," by German, was the best number of the concert, and a close second was "Spanish Dances," by Mosz-

kowski, a finale to a rather light but beautiful and effective program. "Ballet Music," from "Faust," by Gounod, and "Four Northern Dances," by Grieg, were vigorously applauded. The soloist of the occasion was Mme. McElroy Johnston, who gave the "Waltz Song," from "Romeo and Juliet," by Gounod, and for an encore, "The Last Rose of Summer."

The object of the symphony orchestra is to give to Houston the best possible in vocal as well as instrumental music and will recruit its artists from its midst for the present at least. Much of the success of the affair belongs to Business Manager Will Kendall. The next concert soloist will be Rosetta Hirsch, violinist.

EMMET LENNOR.

Hartford.

Hartford, Conn., November 29, 1914.

The Hartford Philharmonic Orchestra gave its first concert of the season on November 19. As is usual, at the afternoon rehearsal, every seat was occupied, and in the evening a good sized audience was there to support this local organization. Conductor Robert H. Prutting is continuing the splendid work he has been carrying on in past years. Especially should the good work of the strings be commended. The program opened with the Bach-Brandenburg concerto, No. 3, for strings, followed by the andante from the "Surprise Symphony" of Haydn. Probably the popular taste was satisfied most by the Mozart symphony in E flat, of which the third and last movements were played. Schubert's "Unfinished" symphony in B minor was the next orchestral number. Liszt's symphonic poem, "Tasso," was the final selection. Mabel Garrison, soprano of the Metropolitan Opera Company, was the soloist. With the orchestra she sang the aria, "Ah, Fors e Lui," from "Traviata," and a group of songs with piano.

The Boston Symphony Orchestra gave the first of three concerts at Parson's Theatre on November 23. Marie Sundelius, soprano, was the soloist. Hartford people should feel grateful to Gallup and Alfred & Co., who have brought the Boston organization here for years, and this season were able to secure three concerts instead of the two, as we had last year.

A. D. PRENTICE.

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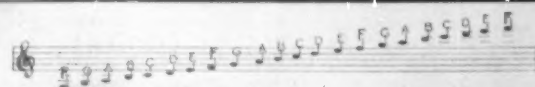
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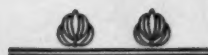
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